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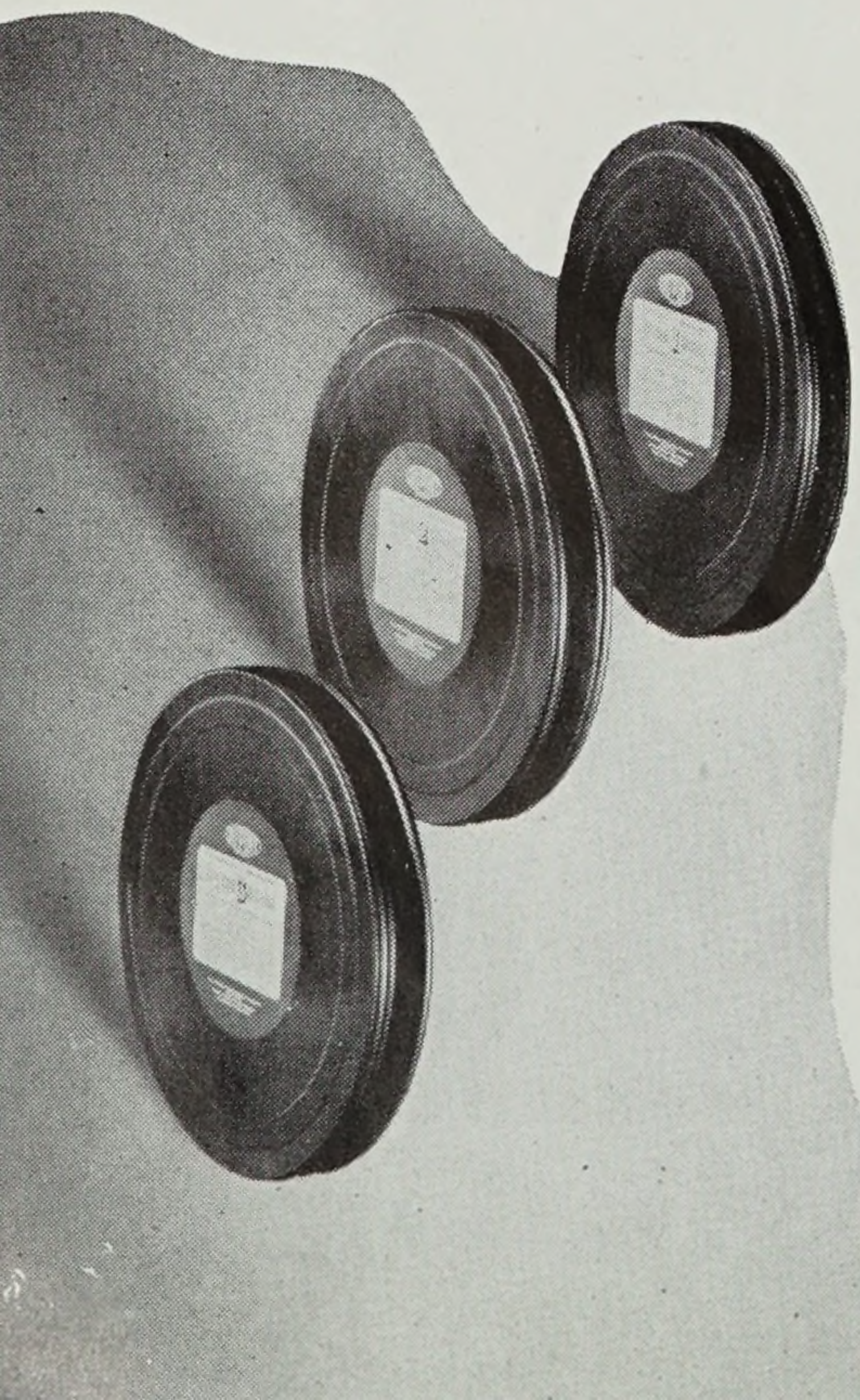

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE **CAMERA** MAGAZINE

VOL. 27 AUGUST, 1946 NO. 8

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ON THE FRONT COVER William Powell and Irene Dunne, starring in the Warner Brothers production of "Life with Father," listen attentively while Director of Photography Peverell Marley, A.S.C., explains a camera setup. Technicolor Director of Photography William V. Skall, A.S.C. (left of Marley), also participates in the conference.

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AUSTRALIAN REPRESENTATIVE
McGill's, 179 Elizabeth Street, Melbourne,
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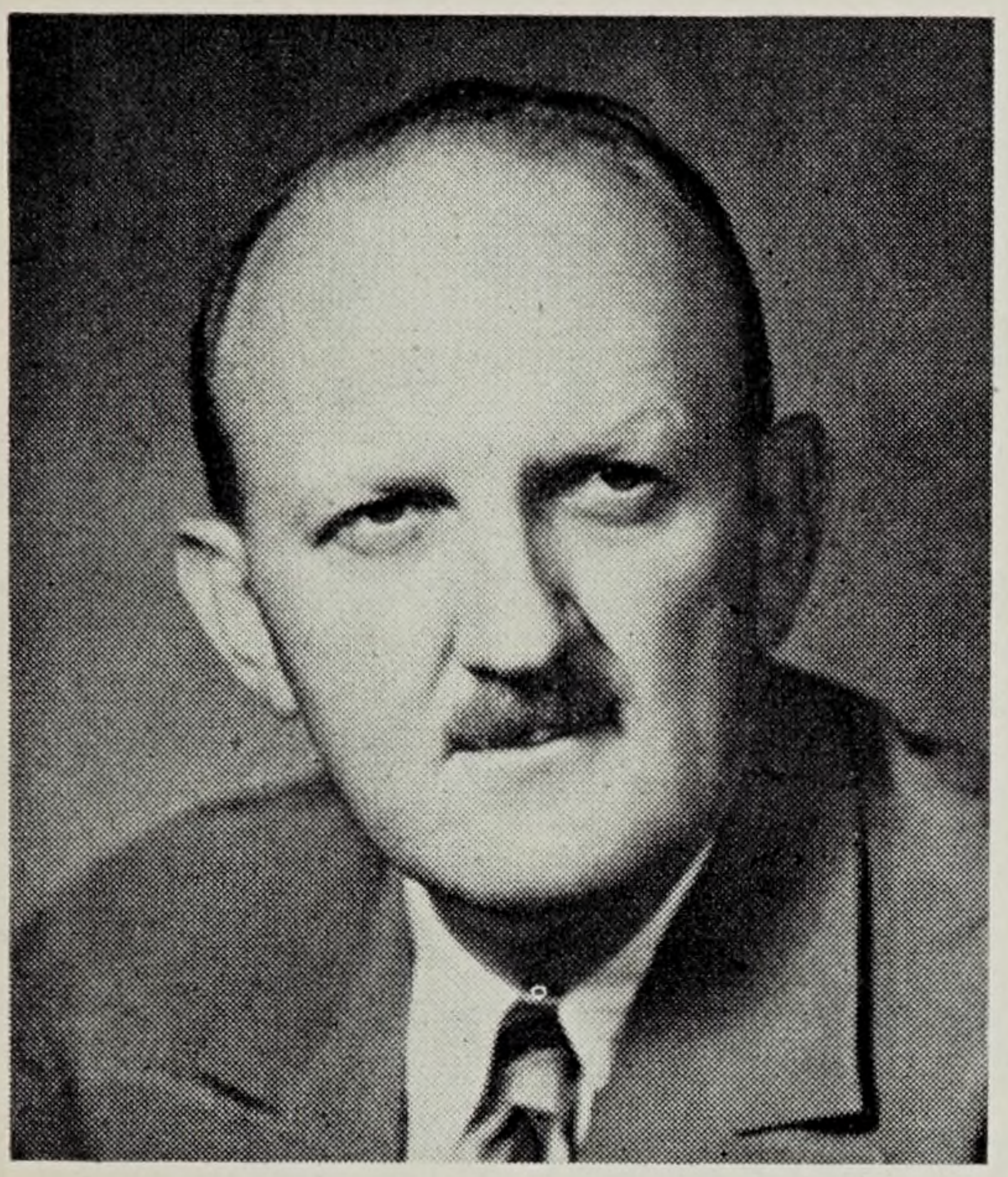
Published monthly by A. S. C. Agency, Inc.
Editorial and business offices:
1782 North Orange Drive
Hollywood (Los Angeles, 28), California
Telephone: GRanite 2135

Established 1920. Advertising rates on application. Subscriptions: United States and Pan-American Union, $2.50 per year; Canada, $2.75 per year; Foreign, $3.50. Single copies, 25c; back numbers, 30c; foreign, single copies, 35c, back numbers, 40c. Copyright 1946 by A. S. C. Agency, Inc.

Entered as second-class matter Nov. 18, 1937, at the postoffice at Los Angeles, California, under the act of March 3, 1879.



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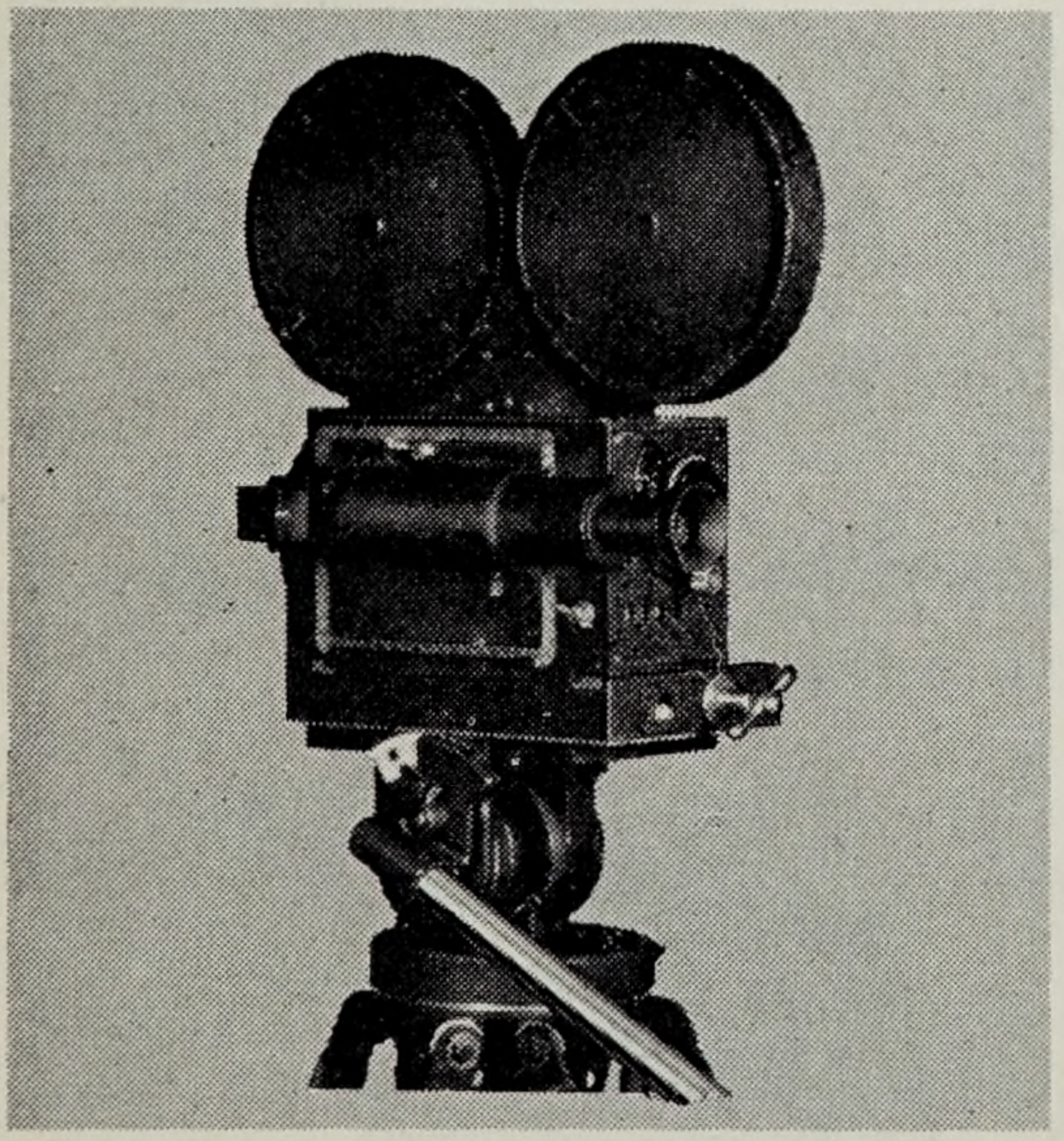

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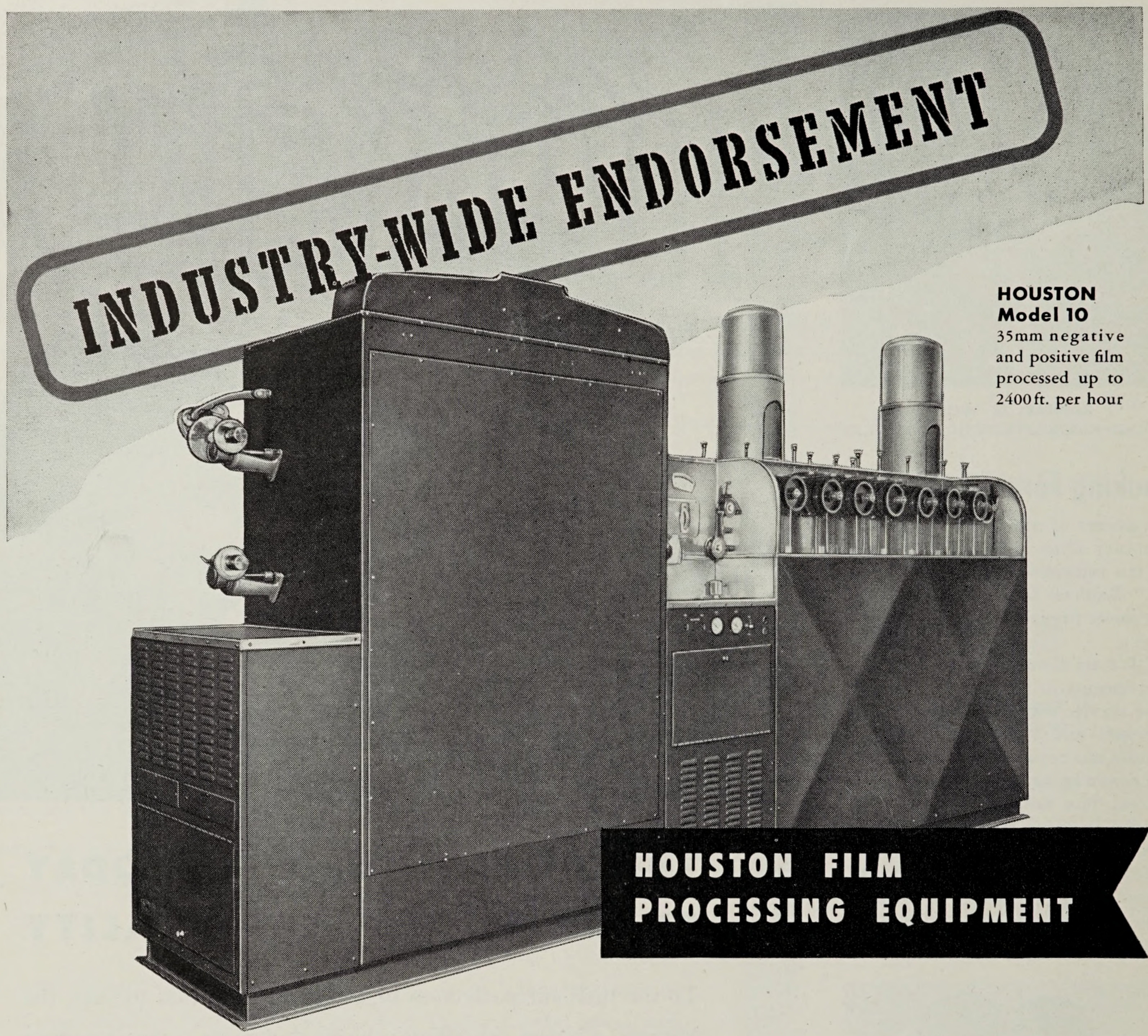

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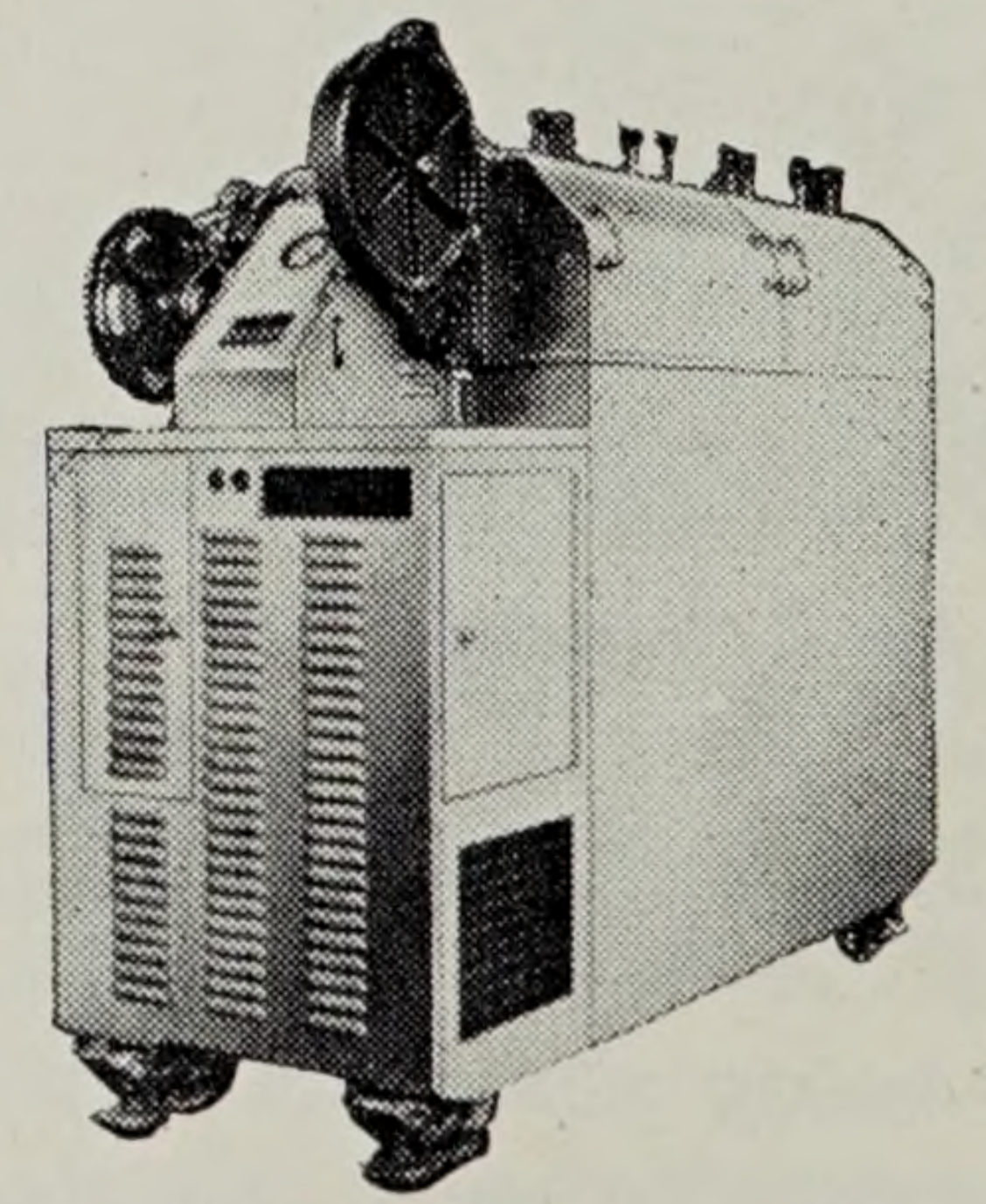

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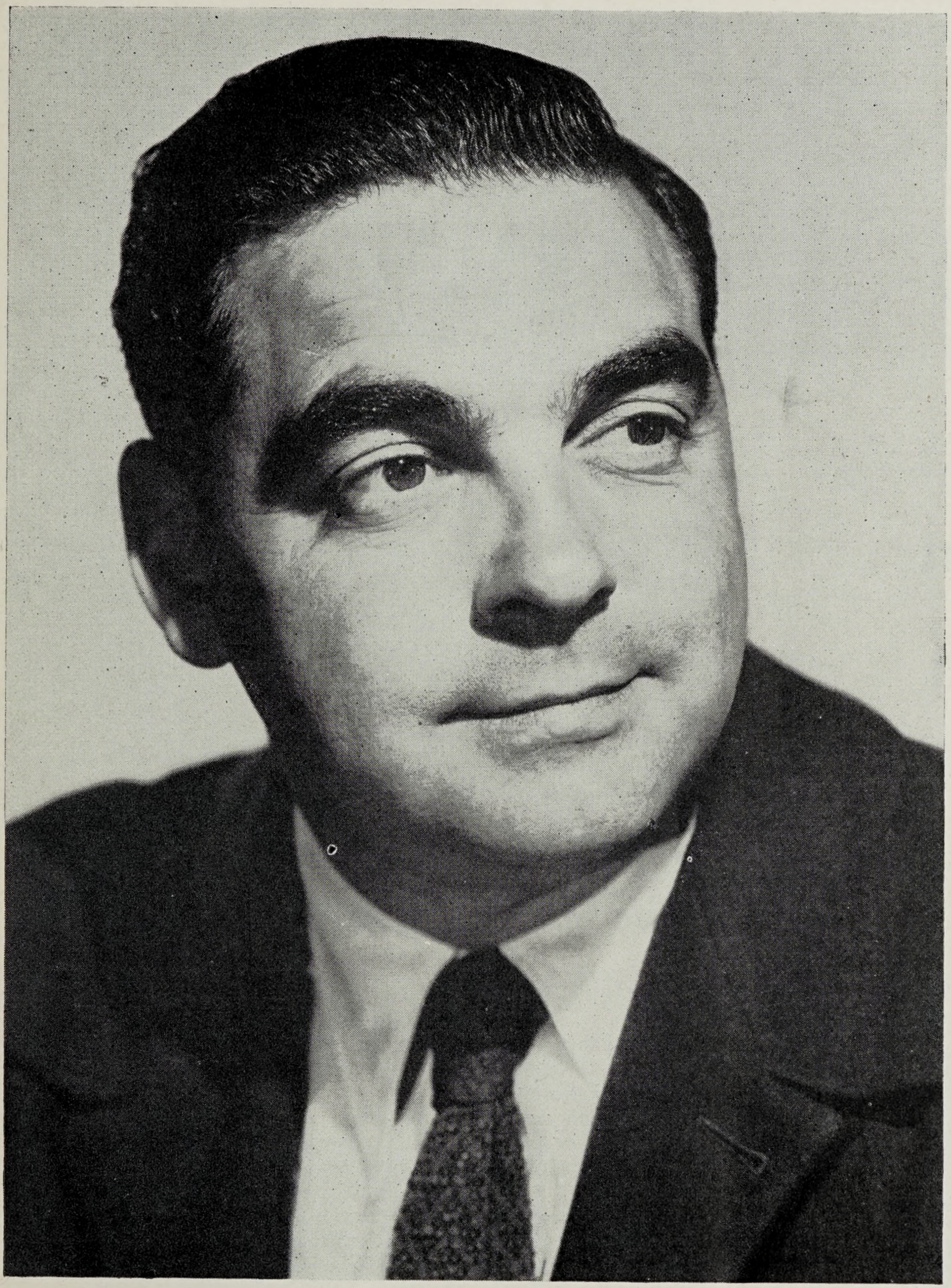


ACES of the CAMERA

VINCENT J. FARRAR, A.S.C.

By W. G. C. BOSCO

IT MAY BE as apocryphal as a press agent's release, but the story is generally accepted that people who have only the vaguest idea of New York, Chicago or Washington or who have never heard of Anaheim, Azusa or Cucamonga, are all perfectly familiar with the most intimate goings-on in the Entertainment capital of the World, the Home of Motion Pictures—Hollywood.

So fast, in fact, has been the growth of the industry in Hollywood, so wide its influence, and so firmly entrenched has it become in the minds of people generally as THE place where movies are made that it comes as a shock sometimes to realize that there was a time when moving pictures were not made in Hollywood.

And the shock is even greater when that realization comes as a result of a conversation with a man as young as Vincent Farrar who talks with intimate memory of appearing in the early day Westerns that were filmed against the rugged, frontier atmosphere of his father's land in Staten Island, New York.

Vince's memory is not sufficiently good to recall the names of any of those sagebrush sagas, nor the name of the company that, in 1910, was too busy making ends meet to think about the part it was playing in pioneering a new medium. But he remembers vividly renting his father's horses to the cause of cinematic art for the sum of fifty cents per day per horse. With his services, and those of his brother, thrown in for good measure.

Because the brothers Farrar could ride bareback they were given the job of being Indians. And sometimes the warpaint, with which movie Indians were always generously daubed in those days, would be difficult to remove except as it came off on the towels and sheets. And sometimes it seemed like a great deal of work with the horses after the excitement of the day was over. But fifty cents a day is a lot of money when you're ten years old.

Besides, there was a fascination and a certain glamor about movie making even in those days; and working in them set Vincent apart from his fellows. He could talk intimately about the secrets hidden inside the little black box, and hold his youthful friends spellbound as he talked about his experiences acting Indian in front of it. He told them it was the most wonderful business in the world to be in, and that he would always be in the business of making movies. They believed him. And perhaps he talked himself into it.

Vince continued to work for the movie companies throughout his schooldays. And although some of the jobs he did were, in the eyes of his schoolmates, lacking in the qualities of prestige that his earlier, Indian portraying job had, he was perfectly happy. Running for sandwiches for the men in the lab finally won him an entree into that sanctum, and a willingness to clean up the place and look after the racks and drums won him an initiation into the mysteries of the lab-man's craft. Eventually he was elevated to the title department, and at the age of seventeen was chosen by Billy Bitzer to be his assistant.

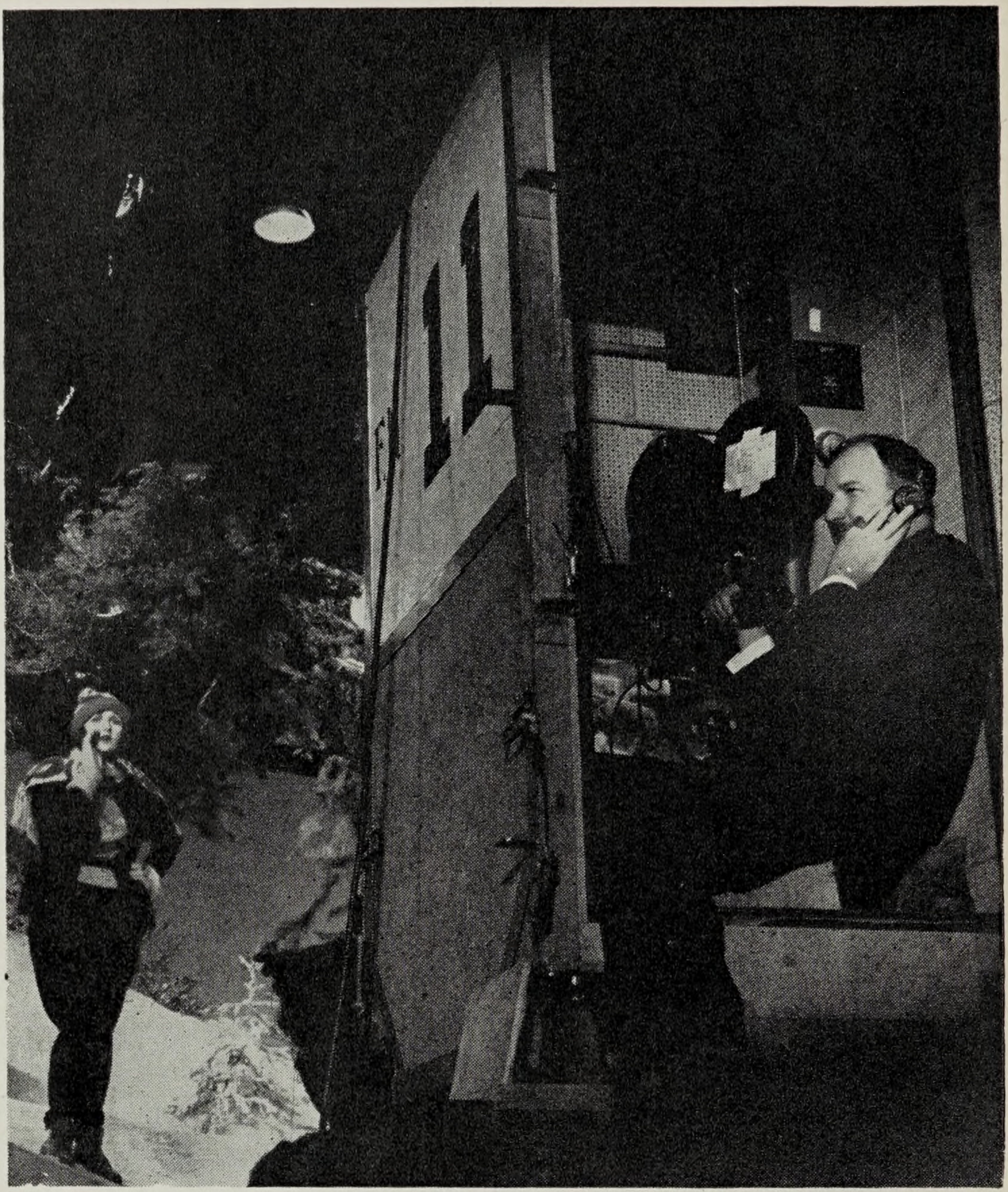
It was a most fortunate turn of events that put Vincent Farrar, the camera protégé, under the instruction of Bitzer, who, as cameraman for the great David Wark Griffith, had won and was then still winning new recognition for the screen. It was an apprenticeship rich in experience gained from a man who was constantly setting new standards for the art of cinematography and frequently introducing ideas that were years in advance of his contemporaries. It was a rich inheritance.

In D. W. Griffith's "Dream Street," starring Carole Dempter and Ralph Graves, fog, the bête noire of early day cameramen, was introduced on a set for the first time. To lend reality to the Limehouse sequence of the picture the fog, in the form of steam, was piped onto

(Continued on Page 294)

Evolution of the Camera in Sound-Film Production

1926 - 1946



One of the sound-proofed camera booths used from 1926 to 1929 which allowed no camera movement whatsoever, and tabbed "sweatboxes" by camera crews due to lack of ventilation.

IT seems but just a few years ago that Warner Brothers launched experiments and research aiming at the practical adaptation of sound for motion picture production. But those pioneering efforts 20 years ago instituted by a company which gambled its entire financial future and existence in the enterprise when the then larger major organizations ignored the potentialities of sound for films—resulted in quick and spectacular success; and revolutionized the industry to also radically change the entire technique of film production.

The past two decades have been the most sensational in the 50 odd years of history of the industry. And the artistic and technical progress of cinematography have been most important contributions to the rapid advance in general production quality of pictures now being released.

To an old-timer of the industry, memory goes back to the one reel days of 35 years ago, when camera setups were static—the lens faced the actors during scenes, and the players were forced to stay within chalk-marked sidelines. Early introduction of pan shots allowed for greater fluidity of the camera, and provided the cameraman with an opportunity of adding materially to the dramatic or comedic tempo of the picture. Such camera movement—through the ingenuity of the motion picture photographers who refused to be restricted in camera movement and soon had the cameras out of the original confining sound-proofed booths and under blimps or blankets to again allow for widespread fluid movement.

McClay's Work for Warners

The grandpappy of the modern camera "blimp," the device which keeps the noise of the turning camera mechanism out of the finished motion picture, was a large rectangular box with an electric bell inside.

The box was invented and insulated for sound by Edward McClay, one of the many early-day technicians who labored to perfect the talking picture.

At the time that Warner Bros. were struggling to bring Vitaphone to perfection 20-odd years ago, McClay was the proprietor of a small manufacturing business in Los Angeles. His help in eliminating camera noise was not sought during the filming of the very earliest Vitaphone pictures.

When the first short subjects for Vitaphone were recorded, the camera was placed in a refrigerator-like box, one side of which consisted of double plate glass windows. The boxes were thick with insulation, air tight, and decidedly uncomfortable for the operating cameraman stationed inside.

It was realized early by Warner Bros. technicians that some better way of eliminating camera noise should be found. McClay, whose manufacturing company worked extensively with celluloid products, was consulted. He though he could build a cemera cover which would make it silent. To prove his contention, he built an oblong box of alternating materials and air spaces and installed an electric bell inside. This he brought to the studio for demonstration. When he rang the bell the noise of it was scarcely discernable even close by the box.

Believing McClay was on the right track, Warner Bros. commissioned him to build four camera covers and when these were delivered and tested, in 1929, he was offered a contract to work solely for the studio. His process was patented and McClay and his patents came to the Warner lot, where they have remained ever since.

According to the expert noise eliminator, his problems only commenced when he moved his workshop to the Warner camera department. As fast as the sound engineers improved the pickup of their microphones, he had to eliminate still more of the faintly audible camera noise. It was a race between sensitivity of the sound equipment and McClay's ingenuity. He has managed to keep a jump ahead for 15 years.

McClay looks forward to the day when his original patents will run out and he can retire to live in comfort on the money he has made by taking camera noises out of sound pictures. As high spots in his experiences he lists his accidental discovery of the German process of making a non-inflammable celluloid for his camera covers, and his first use of sponge rubber as a sound deadener inside the camera blimp.

Early Sound Production Experiences

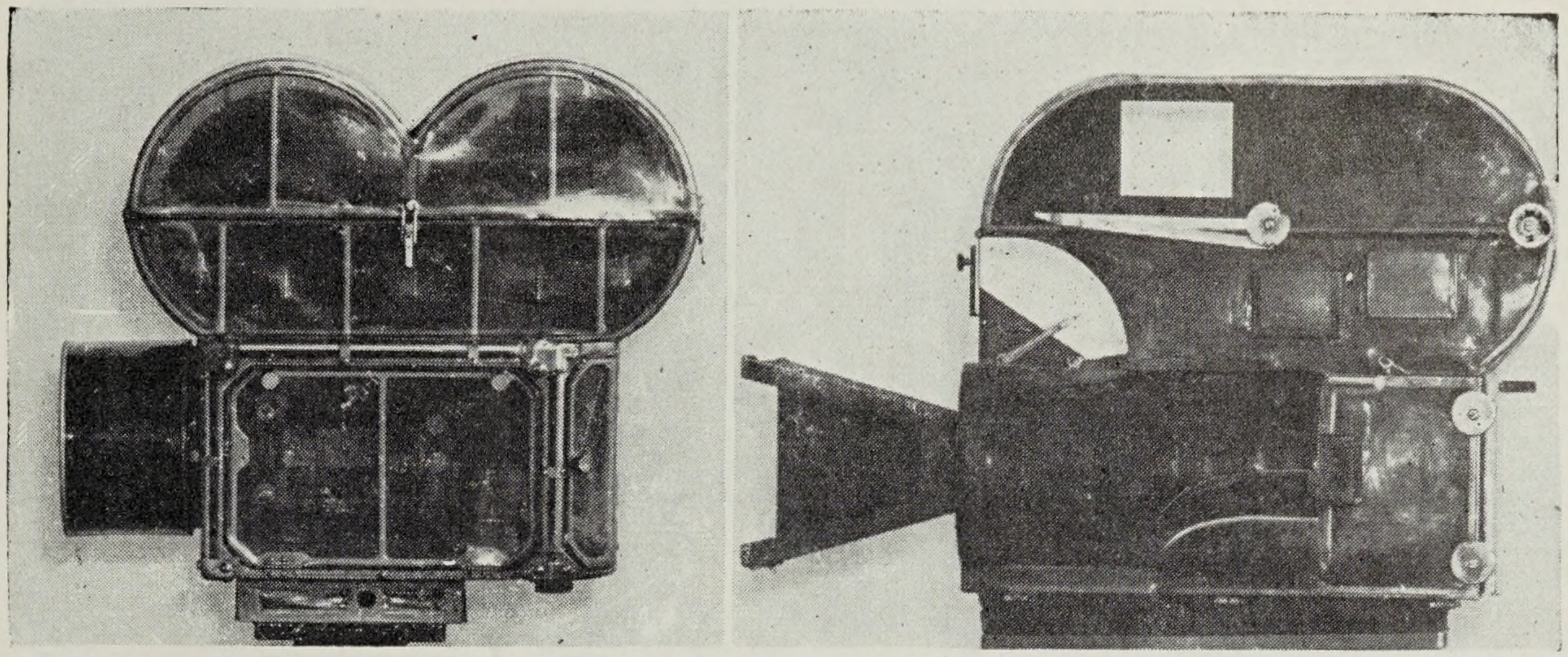
It is interesting to record the reminiscences of veteran cinematographers who were associated with initial sound production activities. Arthur Edeson, A.S.C., whose motion picture photography dates back to the one reel era, recalls that Fox's "In Old Arizona" was the first exterior feature in which sound was actually recorded outside of the studio.

"Everyone told us it couldn't be done," said Edeson who photographed the production in 1929. "In the early days of talkies we were continually told that this or that could not be done because it would not record correctly. Those 'sound experts' all but collapsed when anyone mentioned recording sound on location.

"Edmund Hansen, originally head of the Fox sound department who recently retired, and myself decided there was no reason why it could not be accomplished. After all, Fox Movietone News was then being filmed and recorded outside of sound stages.

"So we packed our equipment and travelled south to San Juan Capistrano, spending three weeks making tests back of the Mission there, and doing all the things the sound 'experts' stated could not be done.

"I had an especially quiet camera; so it was never heard in the long shots. In the close shots, I quieted the motor with a padded quilt, but if that did not work I'd set up a big plate glass which separated the camera from the actors and the microphone. Although you could walk around it, the glass stopped the camera noise from drifting into the microphone. The tests proved we could photograph an outdoor picture in sound without difficulty." And the resultant picture was a smash hit.



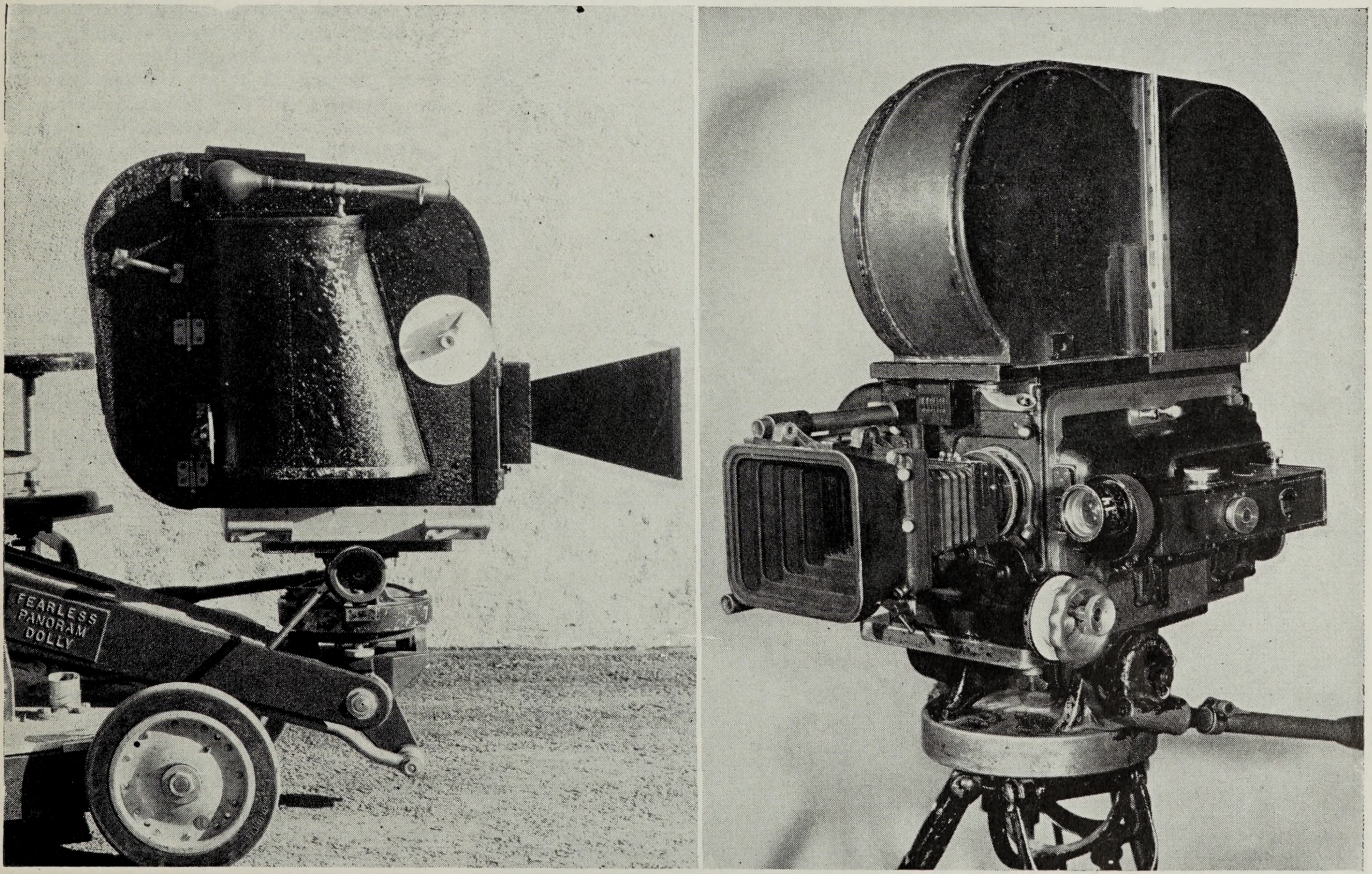
Late in 1929, the first test sound blimp for a camera was devised (left) which brought the camera and crew out of the booth. Shortly after, initial permanent blimp (right) was perfected to cover the camera; with four walls, three air spaces, and sponge rubber lining, to deaden camera movement sound. Standard Mitchell camera was enclosed.

Marley's Camera Blimp

Pev Marley, A.S.C.—youngest Director of Photography in the industry 20 years ago shooting C. B. De Mille productions —was one of the first motion picture photographers to switch from the cumbersome and hot-box sound-proof camera booths to a blimp. De Mille, in directing "Dynamite" as his first talking production for Metro-Goldwyn-Mayer, required a pan shot for an important dramatic scene. So Marley, who had been doing some testing on his own, moved in a camera blimp to accomplish the assignment and never went back into the camera booth.

"I'll never forget," said Marley, "the nervous hours we spent making that film. The biggest trouble in those early days was the lack of co-ordination between the mike and the cameraman. Mikes, not being as sensitive as they are today, were hung right down into the middle of a scene and were always dropping down into the frame line so that we were cutting off the actors at the nose."

Greatest difficulty in making the early



In 1934 a new covering (left) was found for the Mitchell camera, as sensitivity of sound recording required even more quieter camera. Back opening of blimp was more convenient than previous blimps. Then in 1937, the first BNC Mitchells (right) particularly quiet, replaced the cumbersome blimps, and are still being used on production.

The Cinema Workshop

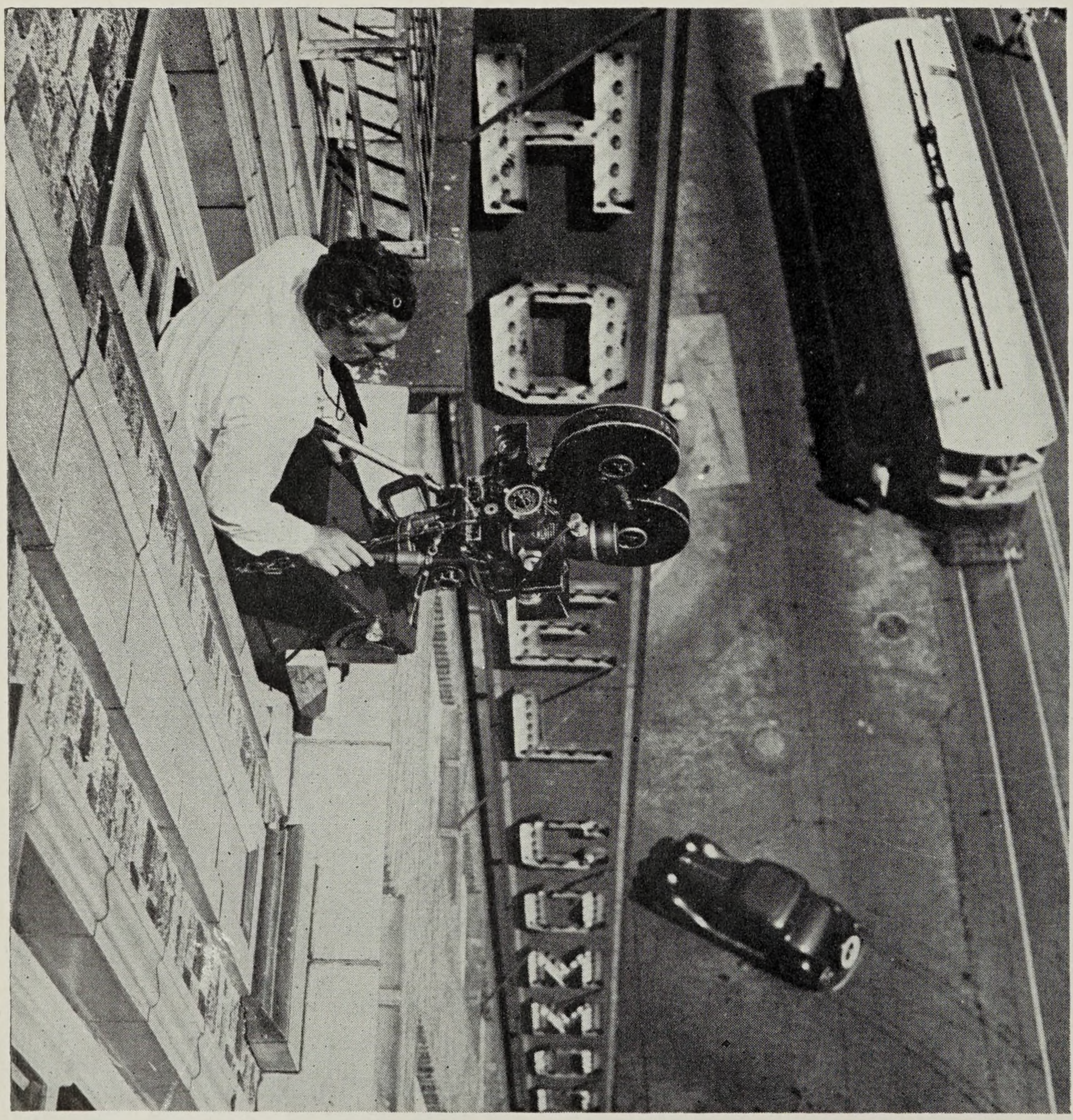
2. THE SCRIPT

By CHARLES LORING

IN the last installment of *Cinema Workshop* we discussed the *Cinematic Idea* and pointed out that every worthwhile motion picture, no matter what its type or aim, is based upon the seed of an idea. After the *idea* has been selected and broadened out into a *theme*, a *script* is then constructed as a working plan for translating that idea into a motion picture.

The *script* is the film-maker's blueprint. It is a plan of action and dialogue, of camera angles and lighting—it should provide information from which every technician on the picture can plan the details of his particular contribution to the film. Time was when Hollywood directors could stage a whole feature without having one word of the story down on paper—but that era has long since passed. Today every entertainment film is scripted in the very finest detail before a camera is allowed to turn. But this technique is not exclusive to Hollywood. Every film—be it documentary, commercial, training film, or home movie—should be shot from a script. Aside from the saving of time, effort and expense, a well-planned script will mean a better-integrated film, one that "hangs together," one that tells a tight, unified story without going off on tangents.

Much has been written on script-writing, but usually articles and books stress the screenplay *form* rather than going behind the scenes to deal with the more-or-less abstract elements that go to make up a good script. It is these elements that we shall analyze in the following article, since, once they are mastered, the actual construction of the script is a relatively routine mechanical job. We shall deal with phases of script-preparation that are common to all types of filming.



HIGH AND DIZZY! Jack Greenhalgh, A.S.C., all set to shoot a process background plate of the street below for a Pine-Thomas production to be released by Paramount.

What an Audience Expects

Films are made to satisfy an audience. No matter what the approach, or whether the aim is to inform or entertain—no film can really be successful unless it is accepted by an audience. Film audiences today are much more critical than they used to be. Consciously or subconsciously they have come to expect the motion picture to live up to certain standards of construction. If these standards are lacking, the audience will reject the film—*even though they may not be able to tell you specifically what is wrong with it.* Any film producer, before he plans a picture, should know what his audience expects.

First of all, a motion picture should put across a unified, dominant idea; it should tell some sort of story completely. Too many films are fragmentary, disorganized, lacking in coherence. They nibble at the edges of an idea rather than stating it boldly and following through to a definite conclusion.

Secondly, the motion picture is an *action* medium—therefore, it should be written and produced with the emphasis on action. Static scenes or sequences, too much dialogue or narration in place of visual action—these are the factors that slow down a film and defeat its purpose.

An audience also expects the idea to be presented with variety and force. It is not enough merely to place the facts upon the screen. The approach used must stimulate the audience's imagination with a variety of treatment, and at the same time forcefully present the subject matter.

An audience has a natural curiosity regarding the locale and the characters portrayed in the film. A well-written script will satisfy this curiosity by clearly establishing the locale, as well as presenting enough detail to clearly identify each character and his relationship to the story.

Many film-makers, attempting to plot a script for filming, feel that the story must be full of odd and unique situations. Actually it is well-night impossible to find a situation that is entirely original. An audience is more concerned with the freshness of the approach used in presenting the situation.

It is relatively easy to stimulate audience-interest in a worth-while theme, but the real task faced by the script-writer is to maintain that interest sequence-by-sequence throughout the entire film. The novice script-writer, regardless of the type of film he intends to write, can learn much about audience demands by studying the construction of the better Hollywood photoplays. The box-office thrives on favorable audience-reaction—

therefore, these films have to please audiences in order to be successful.

Evolving the Script

A good script does not "just grow." Rather, it evolves through a series of steps from the original idea to the actual diagram for production which we call the *shooting script.*

Perhaps in the simplest form of filming: the home movie, all of these steps are not necessary. But in every other kind of picture, whether it be documentary or feature production, the writer will find that he can produce a much better script if he follows a definite plan in preparation.

Let us say that the idea for the film has been established. The next step is to sketch briefly the outline of the story that is to be built around the idea. This is called the *synopsis,* and it may take the form either of a plot outline or a short prose summary of the story. The important thing to remember about the *synopsis* is that it treats only the basic plot of the film; it does not deal with cinematic approach or production technicalities. The *synopsis* is the stage at which the story is organized and revised until it is correct in terms of what the film-maker wants to say in his picture.

After the *synopsis* is approved and the story values have been set, the writer can then take the story and write in the broader, more-detailed form that we call the *treatment.* This is a more-or-less full exposition of the story, written in narrative form and including essential action and dialogue (in content, if not in final form). In addition, the *treatment* gives general suggestions as to the cinematic approach to be used in interpreting various parts of the story. It suggests the scope of the film, the amount of production-value involved, and various technical devices that will aid in putting the story across.

When the *treatment* is completed it should be studied by all the technicians involved in the production, who can then get together in story conference to discuss the film, make any necessary revisions, and decide whether the picture as presented in the *treatment* can be shot with the facilities at hand. If not, suitable revisions can be made.

Once approved, the *treatment* can then be broken down into *scenario* form (also called *screenplay, continuity,* or *shooting script*). The *scenario* is a highly detailed description in technical language of the film that is to be shot. It is an elaborated breakdown of the *treatment* into actual scenes and sequences, with action and dialogue clearly defined. It supplies a good deal of information for the technicians regarding camera set-ups, locale of scenes, costumes, set decorations, lighting, etc. Moreover, the *scenario* points up the action, elaborates on the characters, includes little bits of "business," and suggests variations in pace and tempo. In short, the *scenario* is the detailed blueprint of the film to be shot.

Continuity

We next come to the subject *continuity.* The term itself is something rather vague even to people who have been making films for years. Actually, *continuity* is nothing more than the inter-relation of separate scenes and sequences blending together to form a unified cinematic pattern. If a screen story "hangs together" well and proceeds smoothly from one phase to another without abrupt breaks in connection or meaning, we say that it has smooth *continuity.*

In simpler form, the term means that a good script has a beginning, middle, and end—each a separate phase of the story, but one leading logically into the other with a strong sense of connection binding them together. This result can only be achieved by careful pre-planning. The dramatic or story elements involved should be organized in a logical pattern so that they tie-in smoothly together. The script is the place where *continuity* should originate; contrary to popular belief it cannot be manufactured in the cutting room.

In breaking down our *treatment* into *scenario* form, the first step is to divide the action into *sequences.* A *sequence* is a series of *scenes* which, when joined together consecutively, put across a unified idea or phase of action. Most stories logically divide themselves into separate *sequences.* A study of the *treatment* will reveal where one phase of the story ends and the next begins. For simple comparison you might say that a *sequence* in a *screenplay* is like a chapter in a novel.

If the various *sequences* are thought of as separate units, it will be easier for the screen-writer to break down the script. Taking one sequence at a time, he then divides it into individual *scenes* or *shots.* Each of these *scenes* is, in turn, a unit within itself—but its pattern and meaning are dependent upon the other *scenes* that precede and follow it, as well as upon the overall approach of the script. Unless this relationship is recognized and carefully integrated, the script will almost surely lack *continuity.*

Elements of Dramatic Construction

We have said that a good script must have a beginning, a middle, and an end.

(Continued on Page 292)

CLOSE SHOT. Sol Polito, A.S.C., crouched behind camera makes final check preparatory to shooting a scene with Gary Cooper and Vladmir Sokoloff in "Cloak and Dagger," United States Picture for Warners directed by Fritz Lang.

Motion Pictures Sensationally Record "Operations Crossroads"

WHEN the atomic bombs cut loose last month at Bikini Atoll, the blasts and their after-effects rated the most inclusive and most completely thought-out aerial motion picture coverage ever attempted. Out of the unprecedented total of 251 airborne movie cameras sheduled for use by the Army Air Forces on this occasion, 159 were Bell & Howell 35mm. Eyemos and 16mm. Filmos; in addition to a number of Eastman type III highspeed cameras.

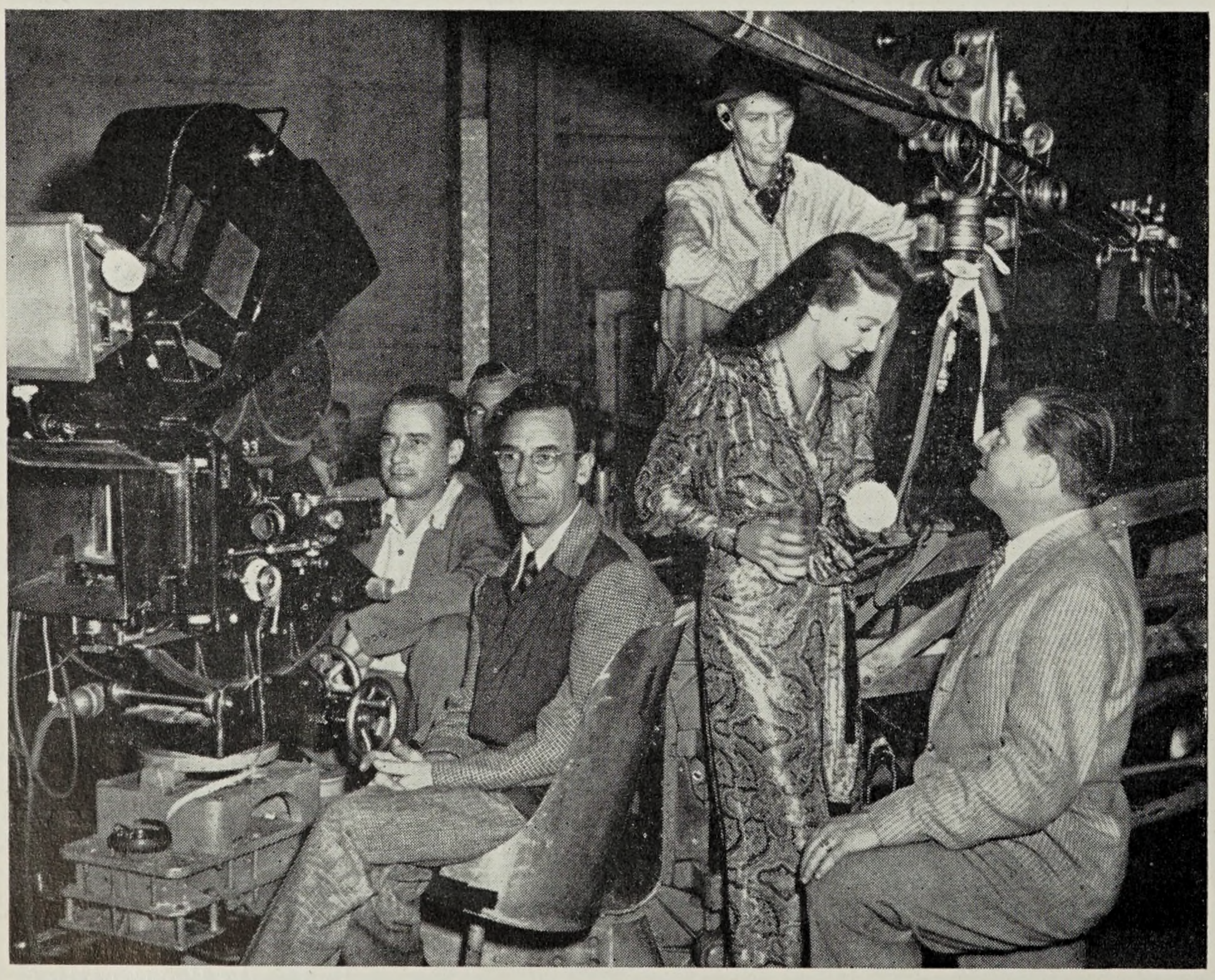
Although Operation Crossroads was a joint Army-Navy project, and Navy aerial photography will play an important part (in the form of four F6F photo aircraft and two torpedo bomber sections equipped for picture-taking), this release is confined to mention of the mission scheduled by the Army Air Forces.

Some idea of the scope of AAF coverage in motion pictures is afforded by a listing of the number of planes assigned to this phase of the experiment. Operating out of Kwajalein, two 4-plane flights of F-13's (B-29 Superfortresses equipped for photographic work) photographed the daddy of all experiments before, during, and after the dropping of history's fourth atomic bomb. Each F-13 was completely filled with precision photographic equipment as barely to accommodate the operators.

Flight "A" filmed the target and the area above it, flying at approximately 27,000 feet about 15 nautical miles from the target. Flight "B" effected similar coverage at about 27,000 feet, but with a different orbit and heading, and in addition served as a replacement pool. If any F-13 of Flight "A" is forced to drop out of position, an identically-equipped plane from Flight "B" slipped directly into Flight "A's" pattern and took over. Also operating out of Kwajalein were two big C-54's, equipped just as elaborately for cinematography as the Superforts already mentioned.

Spring-Driven "Spares" in Readiness

In addition to the total of 72 flexibly-mounted, motor-driven 16mm. and 35mm. Bell & Howell cameras on these ten planes, each cameraman had within easy reach a "spare" in the form of a spring-driven 35mm. Eyemo. Also, two of the five camera stations in each F-13 were manned by experts who were there for the purpose of filming the blast with hand-held Eyemo cameras. Thus, with both motor-drive and spring-drive at hand, the Army Air Forces took no chances on power failure.



GOOD MORNING! Loretta Young, star of the Hal Wallis production for Paramount, "The Perfect Marriage," gives a cherry greeting to Director of Photography Russell Metty, A.S.C. as she reports on the set for scenes in the picture.

The war-famous G.S.A.P. gun cameras were mounted at vantage points on these planes, to act as robots. Furthermore, nine additional motion-picture cameras were mounted in each F-13, and aimed in unison by means of the G-E aerial gunsight, the optical sighting units for which were designed and made during the war by Bell & Howell Company. Having rendered the Superforts' guns so deadly in combat, these sights were virtually tailor-made for this particular purpose.

Inasmuch as all planes except the "drones" flew well beyond the radioactive power of the atomic energy released, no protection for their cameras and film was considered necessary. But the radio-controlled B-17 drones are another matter. Based on Eniwetok, all four of the drones and two of their six mother ships were completely equipped for cinematography. The drones kept in the vicinity of the lethal radioactive area following the blast, and later were sent by their mother ships right into the atomic "cloud" itself, in an attempt to gather data of many kinds. Accordingly, all cameras in the drones were incased in lead to protect the film from radio-activity, and exposures were controlled automatically. In addition to controlling the flight of the drones, two of the B-17 mother ships made a photographic record of what happened to the six robot "children."

How Drone Cameras Were Aimed

What about keeping the drone cameras aimed right on target? Anyone who has flown at all knows only too well that air currents aloft can cause a plane to change bearing unexpectedly, to bounce up and down, and how a pilot must cope with "roll, pitch, and yaw" in maintaining his course. Again, anyone who has ever looked into a camera viewfinder can understand how difficult it would be to keep his subject in his picture if he were suddenly to be moved up or tilted sideways. Using telephoto lenses, with the target miles away, the problem is even worse, and it had to be taken into serious account in planning photography from the drone B-17's.

Hence each drone was equipped with a television nose, from which signals were sent to a television set on the mother ship. A technician in the mother ship scans his television screen and sees thereon exactly what would be seen at the same instant from the cockpit of the drone miles away, near the target. Thus, by radio control he not only can "trim ship" on the drone to keep it in the air and on its course, but he also can keep its fixed-position movie cameras trained right on the target! Furthermore, this operator on the mother ship can start and stop the drone's cameras at will. Aboard each drone, dutifully obeying these radio calls for "Camera!" will be one Eyemo and two Filmo cameras, "getting what the operator sees" by television.

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Soviet Film Scenarios

By Dmitri Eremin

(Director, Scenario Studio, All-Union Cinema Committee.)

(Editor's Note: This article on a phase of the Soviet film industry is an official government-approved release radioed from Moscow. Because of inability in impartial reports on the status and progress of the Soviet film industry at this time, we are publishing this article which gives information on the current film production progress in Russia; particularly on the type of features made and in preparation.)

Noted for their good humor and expressiveness, the Russian people appreciate clever entertainment, but they want something deeper. They do not fall for superficial beauty, neither do they seek escape from real life in a world of imaginary joys. Overall, the Russians have a practical and active approach to reality.

Perhaps for this reason, the principal demand made on the scenario writer is that his script be full of meaning and the truth of life. And if we look back at the pictures that scored the greatest success with Soviet audiences, we see that they fully answer these two demands. In scripts of such films as "Chapayev," "Battleship Potemkin," "Deputy of the Baltic," "Youth of Maxim," "The Great Citizen," "Mother," "Lenin in October," "Lenin in 1918," and many others—Soviet spectators obtain a well-rounded appraisal of the recent history of his native land, and in the heroes he recognized the principal traits of the Russian character.

And it is namely these scenarios and films that determined the development of Soviet cinematography previous to the war against Facist Germany. In these pictures, both the scenario writer and producer endeavored to tackle the moral and social problems, and to give a truthful portrayal of characters in simple, yet monumental, form.

When the war broke out, the scenario writer was faced with a direct and urgent task: to help the people in the struggle against the enemy and to rally the spiritual powers of workers, peasants, and intelligentsia to overcome the wartime difficulties and respond to current nationwide problems. Thus came into being such scenarios as "District Committee Secretary" by I. Prut, directed by Pyriev; I. Bondin's "She Defends Her Country," directed by Ermler; K. Simonov's "In Name of Country," directed by Pudovkin; Eremin Gabrilovich's "Two Fighters," directed by Lukov; G. Mdivani's "Moscow Sky," directed by Raizman; and later L. Arnshtam's "Zoya;" Donskio's "Rainbow;" S. Gerasimov's "Mainland;" M. Romm's "Number 217;" and many others.

During the first years of the war, scenario writers avoided generalizations and concentrated on the production of particular instances and situations that appeared typical during definite stages of the war. Here the scenario writer came face to face with the gruesome and brutal methods employed by the Germans in the war, and could not help but reflect them in his war picture scripts. At the same time he endeavored to bring in characters and situations that would definitely show at what cost the Russians were fighting the Nazis.

The final stages of the war and the ushering in of peace, found the Soviet scenario writers returning to the principles of work that are typical of the Soviet cinema—profound artistic generalization and the tackling of the great problems of life.

Of particular interest in this respect are the latest scenarios of such well-known writers and producers as Chirskov, Romm, Gabrilovich, Mdivani, Grebner, Pavlenko, Simonov, Bleiman, Gerasimov, Kozintsev, Trauberg, and others.

Some time ago, Friedrich Ermler produced "Turn of the Tide" from script by Chirskov—a clever and penetrating author well known for his scripts of "Chkalov," "Invasion," and other pictures. Task he set for himself in "Turn of the Tide" was to give a deep monumental dramatization of the strategy of the Soviet command in the battle for Stalingrad. The story is built around the efforts of an army general to turn the tide of war at that spot. He succeeds in doing so by routing and surrounding the troops of several German field marshals. It is a powerful picture and we hope that our American friends will see it on their theatre screens.

Somewhat of a different style is the scenario written by G. Kozintsev and L. Traubert titled "Simplefolk." This is a stirring story with good plot about the people of a Leningrad factory who were moved to Central Asia in the early days of the Nazi offensive. In this film, there's much of what is termed heroics of the homefront and much touching human warmth. It also brings to the screen one of the most important chapters in the history of the Soviet Union. Here, heroics of the homefront as depicted not in a sense of particular but as general manifestation of the national character of the Soviet people and their deep patriotic consciousness. Herein lies an affinity between "Simplefolk" and "Turn of the Tide."

On the same plane is Pavlenko's scenario for "Oath," now being produced by M. Chiaureli, eminent Georgian director. In relationships between a group of characters—from youth to maturity—the author shows the path of Soviet Russia from the reconstruction period of 1918-1922 to 1940-1944. This is a most serious endeavor for what is expected to b an important picture.

Of considerable interest also are scenarios for "New Yugoslavia" by G. Mdivani, and "Eagle's Nest," by Dolidze—both devoted to the war of liberation of the Yugoslav people.

Variety in both plot and subject matter is the keynote of the new post-war Soviet scenarios. Soviet writers resumed work along lines which best expressed their leanings. Some of the new scenarios are worthwhile in mentioning—"Life in Blossom," by A. Dovzhenko; "Biography of Michurin, Great Russian Horticulturist"; "Song of Varyag," by G. Grebner, a drama of Russian sailors in the Russo-Jap war of 1904; E. Gabrilovich's "Our Heart," dealing with adventures of Soviet pilots; and N. Asanov's "Diamonds," based on life of geologist who discovers diamonds in the Ural Mountains. Of importance also are a number of historical and biographical scenarios dedicated to great generals, scientists and statesmen of USSR, in addition to screen versions of Russian classics by Lermontov, Ostrovsky, Gorky, Chekhov, and others.

Notable efforts are being made in the field of comedy. This is particularly true of G. Alexandrov's eccentric comedy, "Spring"; I. Savchenko's screening of old-fashioned vaudeville in "Dowry with Monograms"; "Lev Sinichkin," comedy by N. Erdman and M. Volpin; E. Pomeschikov's pair of new comedies, "Ivan" and "Maria"—both dealing with reconstruction in a Belo-Russian village; and "Your Far-Away Bride," which deals with the return of Turkmenian Red Army soldiers and their friendships. Also of interest are the comedy scenarios of S. Polotsky and D. Tarasov titled "Fascinated Sergeant," which deals with return of a girl from the front to her native village in Kazakhstan; "First Glove," a boxing story by A. Filimonov; "Arrow," by E. Pomeshchkov and B. Laskin; and "Sober Wine," E. Mintz' tale of a girl who invented a new non-alcoholic wine while working in a distillery.

However, the current comedy feature which promises to be particularly interesting is "Railroad," by M. Romm and K. Mintz. Action of this comedy which tells a story of love and loyalty, is laid in the 19th, 20th and 21st centuries. Half of the film pictures the 21st century with its fantastic techniques—but the main portion of action is laid in the present. This scenario is dynamic and packed with plenty of humorous situations.

The Soviet scenario writer works for a most exacting public which demands genuine art in its cinema entertainment and not just sheer entertainment.

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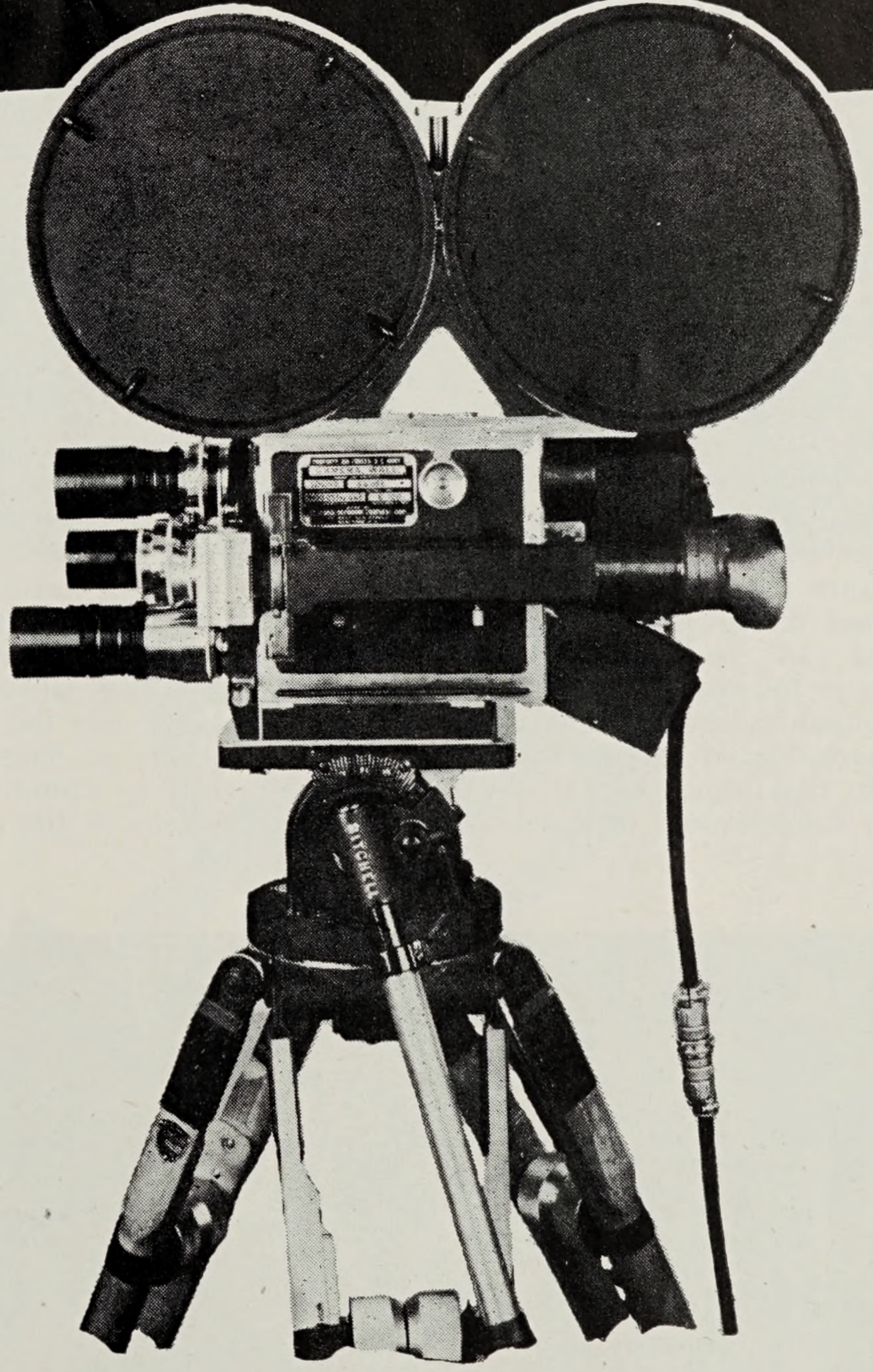

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Sound and the Visual Image

By HERB A. LIGHTMAN

IT WAS just twenty years ago this month that the motion picture found its voice—for it was on August 6, 1926, that Warner Bros. released "Don Juan," starring John Barrymore, the first completely scored sound motion picture. Less than a year later the "Jazz Singer," starring Al Jolson, drew huge crowds to the box office and sent the nation's film exhibitors scurrying to install sound projection equipment.

At first sound films were considered a novelty, something pessimistic prophets said couldn't possibly last, but in the scant two decades that have elapsed since the first life-cries of the cinema squalled forth, sound has become an integral element of motion picture making. Sound and the visual image have been welded together as firmly in an artistic way as they are blended physically when printed side-by-side on the same strip of film.

It is anti-climactic to say that sound-on-film is here to stay. That fact was evident from the moment the "Jazz Singer" opened his mouth. But it is only in the past several years that creative sound as applied to the visual image has come to be regarded as a complete and potent medium within itself.

In the early days of sound production, directors considered themselves lucky if they were able to record just the synchronized dialogue of the players, with perhaps an occasional sound effect thrown in for good measure. There was no attempt to use sound artistically or for psychological effect. Its sole function at that time was to replace the spoken sub-title and to enable the audience to actually hear what the players were saying. Now it is a recognized fact that aside from the actual presentation of dialogue, sound contributes many nuances of thought, action, and emotion that could not be effectively portrayed by the visual image alone.

In addition, sound correctly applied adds emphasis to a dramatic sequence, sharpening its effect on the audience and enhancing the emotional experience of "living" the story with the actors. In this way sound complements the visual pattern, plays along with it, adds to it. There are also instances when it achieves its force by deliberate contrast.

In terms of drama, sound has brought greater realism to the screen. The sharply overplayed gestures that characterized acting in the silent film are no longer necessary. For the actor, the entire responsibility no longer lies in portraying character by visual action alone. Nor, as in the case of the stage actor, must he rely principally upon his voice for characterization. In the sound motion picture there is a normal balance between the two. The actor is allowed a greater amount of naturalness; he can effectively underplay a scene knowing that the sound camera will faithfully record the subtle shadings of expression in both his voice and his actions.

Just as sound and proper background music can point up tragedy or melodrama, so, too, it can heighten the rollicking effect of comedy. It is an effective tool in conveying the full meaning of the story to be told.

High above the recording stage, in a sound-proof cubicle, a sound engineer twirls the dials of his mixing console, blending the various channels of sound into a master track. Following the musical score in front of him, he is able to give the proper sound emphasis to the recording of the orchestra below.

In the Beginning

It was inevitable that sound should come into its own. The silent picture, in spite of all the nostalgia it evokes, was an imcomplete and rather unnatural medium. Purists and cinema highbrows like to maintain that the silent picture was the quintessence of Art, but when these same films are shown today they are, for the most part, laughable because of the exaggerated gestures, stilted dialogue sub-titles, and generally makeshift technique employed. Even when the silent film, because of its novelty, was popular, the absence of sound was evident.

Producers of that era tried to get around the obvious lack of the aural element by suggesting sound in the pictures that appeared on the screen. They had their players actually speak lines before the printed dialogue was flashed on the screen. They tried to use shots that would stimulate sound imagery, such as waves crashing against rocks, babies crying, etc.—but even these fell short.

From the audience standpoint, it was not especially pleasant to sit in a silent theater with only the coughing, sneezing, and belching of one's fellow spectators to underscore the picture. Exhibitors, realizing this, began to present some form of music as accompaniment to the film. Either a piano was used, or an organ, or in some cases a full orchestra playing an especially composed background musical score.

Acoustical engineers and recording experts, well aware that some form of direct sound was needed, set to work on the problem. Five years of intensive technical research elapsed before "Don Juan" made its vociferous appearance on the screen. But revolutionary as that

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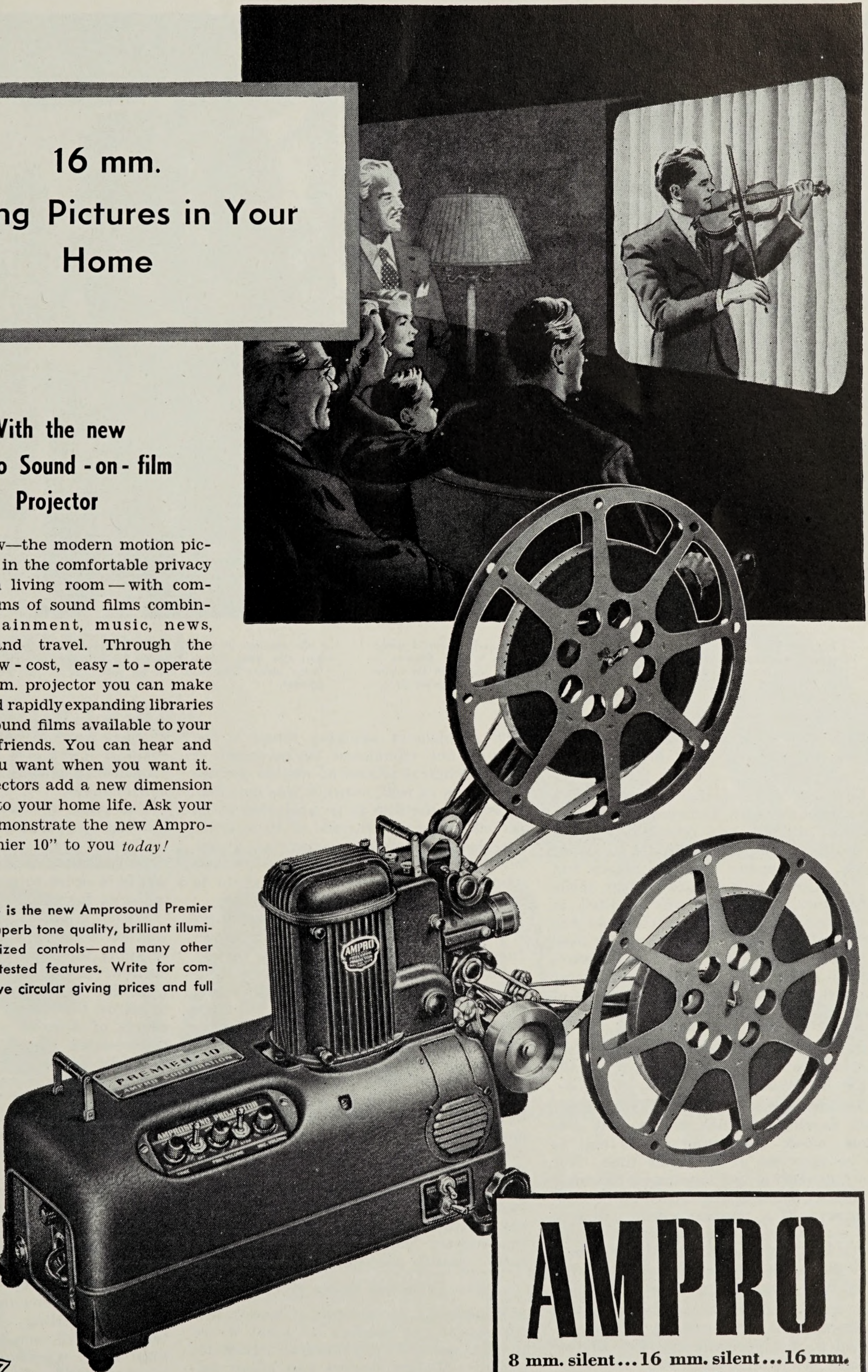

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A scene from "Don Juan", the first fully synchronized and recorded sound feature, released by Warner Bros. August 6, 1926 at the Warner Theatre in New York. Charles Butterworth and John Barrymore are shown in the roles they portrayed. Overhead can be seen one of the very first models of recording microphones.

On the set of Warner Bros.' "Life With Father", director Michael Curtiz and star Irene Dunne prepare for a "take" as the sound recordist tests the voice level. Overhead can be seen one of the latest type dynamic microphones.

picture was, it was only the beginning of a long, painstaking effort to perfect the sound medium.

The first days of the talking picture were fraught with technical headaches. First of all, the early microphones were so sensitive that they could not be moved easily. This meant that the actors had to stay rooted in one place as they spoke their lines, which in turn resulted in some very stilted performances on the screen. Then, too, the diaphragms used in these microphones absorbed moisture readily and had to be dehydrated after every few takes, causing a great loss of time on the set. The first sound was recorded on wax discs which had to be sent to San Francisco for processing, and delays in shipment often meant costly hold-ups in production.

Synchronous re-recording had not yet been developed, which meant that dialogue, music and sound effects had to all be recorded at the same time. Nor had pre-scoring yet been adopted as a standard technique for recording musical numbers. In a musical routine, filming and scoring were done at the same time and a cut could be made only at a natural pause in the music. At best the effect was rough and uneven.

It was later, when sound-on-film was developed, that the talking picture assumed a real permanency. For in this process sound and the visual image became fused together on the same piece of film, and once synchronized, remained in perfect register.

Sound-on-film not only solved the physical problem of applying sound to the picture, but stimulated advancement in other technical phases of motion picture production as well. Since it was now necessary for the film to be projected at 24 frames per second instead of 16 in order for the sound to seem natural, faster emulsions had to be developed. Also, sound-on-film necessitated finer grain to preserve the fidelity of the recording.

Following in close order came advances in film processing and laboratory procedure. Set designing underwent revolutionary changes as designers found that they now had to consider acoustics and space for microphone booms. Camera movement, too, became more fluid as microphones were developed that could be readily moved about the set.

Perhaps one of the most significant changes took place in the field of set-lighting. The hot, harsh arc lights that had been used almost exclusively for illumination had to be discarded because the spluttering and crackling of the carbons interfered with sound recording. Instead, the incandescent lamp was developed to a high degree and resulted in illumination that was silent and of a better quality photographically.

The Technical Scope of Sound

Technically, the science of motion picture sound has reached the point where it can achieve any desired dramatic quality. Modern devices can either improve dialogue or distort it for special effect. Dialogue recorded in a straightforward manner can be re-recorded to simulate speech over the radio or telephone. Run through a reverberation chamber it can give the illusion of words spoken in a cave, a large hall, or a rock-hewn canyon.

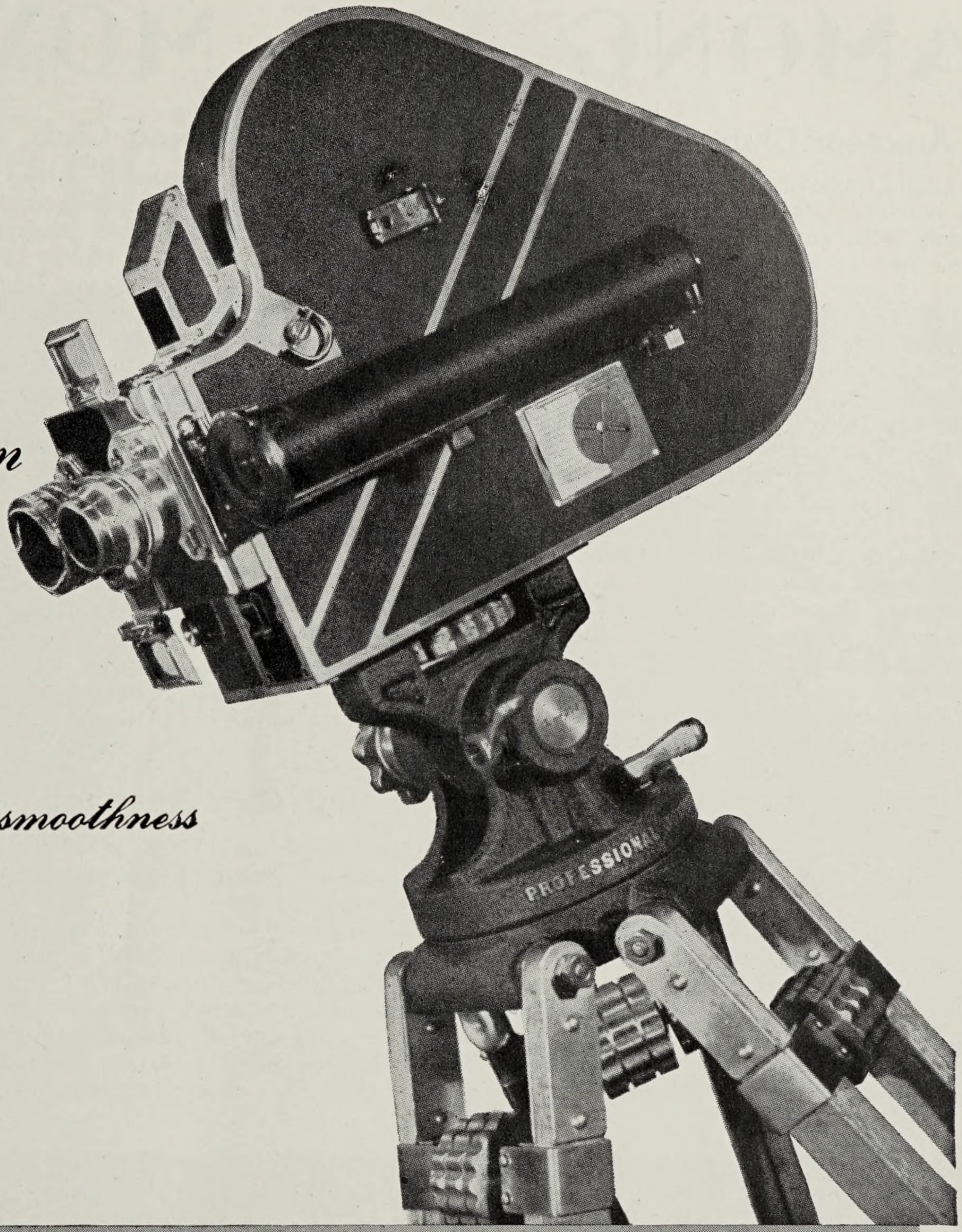
The pitch of a voice can be raised or lowered by speeding up or slowing down the sound track in re-recording. Occasionally sound tracks have been run backwards in order to provide unusual sound patterns for special effect.

With sound-on-film recording, unwanted sounds can be eliminated by snipping them out of the track, whereas desired sounds can be added by splicing them in. It is now standard procedure to record the music, dialogue, and sound effects of a scene each on its separate track—later blending all three into a properly balanced master track by re-recording. For instance, in a scene with a night club locale, only the dialogue of the principal players would be recorded at the time the scene was shot. The background noises, such as the chatter of the crowd, rattling of silverware, etc., would be added later, as would the mood music underscoring the scene.

At first there was a tendency to over-use background sound effects. For instance, in a night exterior scene, one would hear crickets chirping, birds calling, wind howling, dogs barking, branches rattling, and perhaps the distant drip of somebody's faucet. The total effect was very much like the rehearsal of a kiddies' orchestra.

In real life, our auditory senses do not sort and analyze every background noise

(Continued on Page 296)



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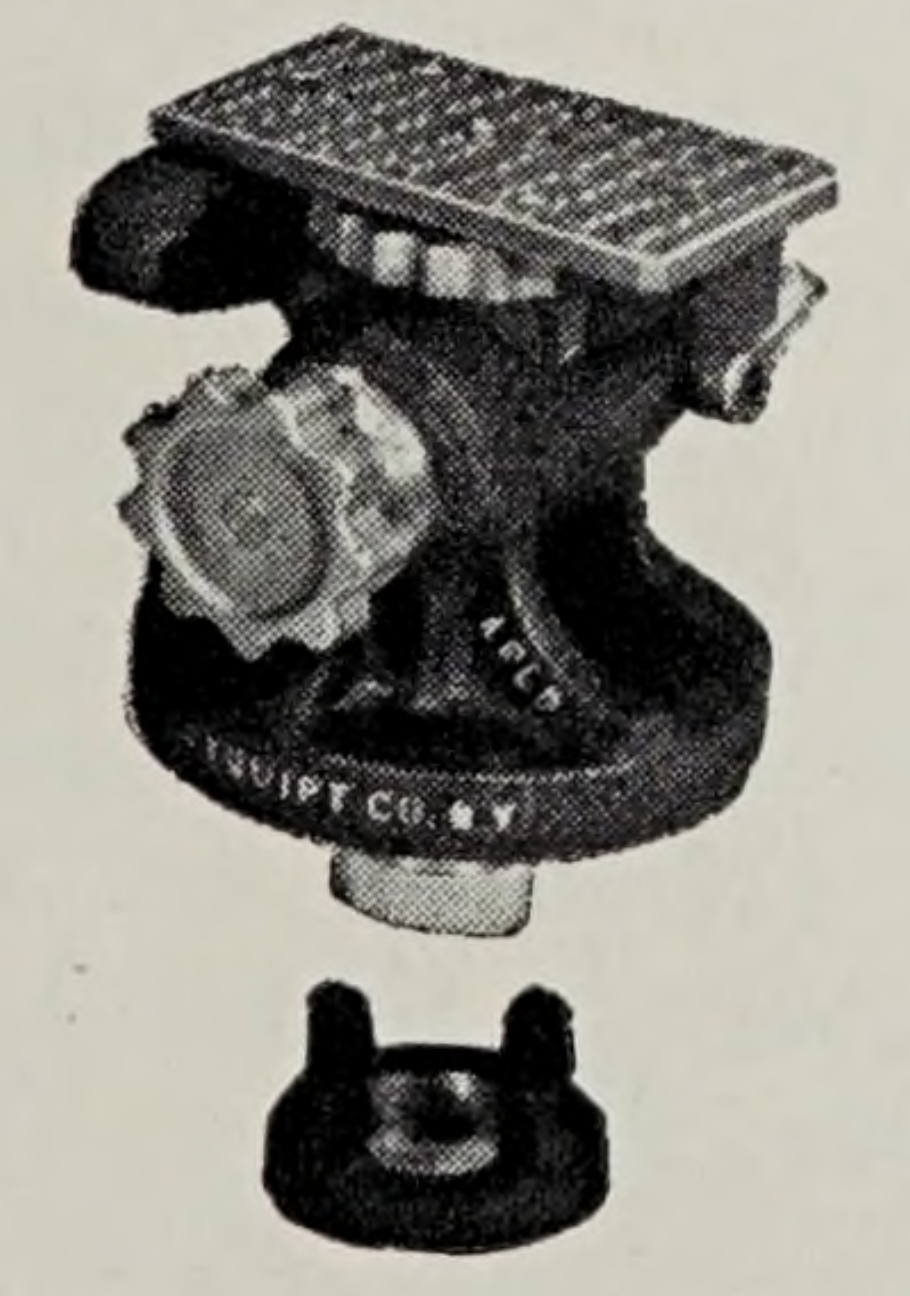

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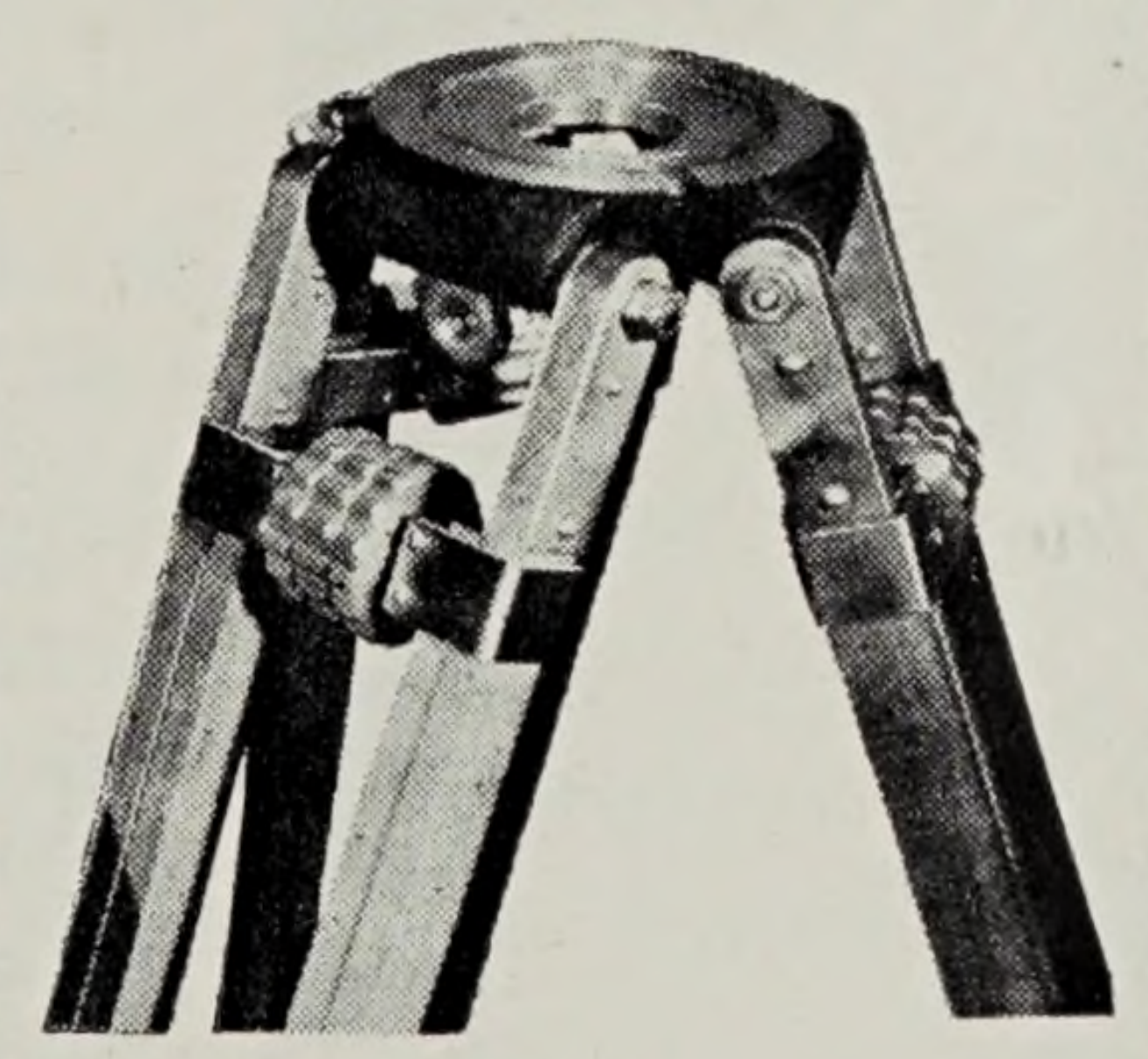

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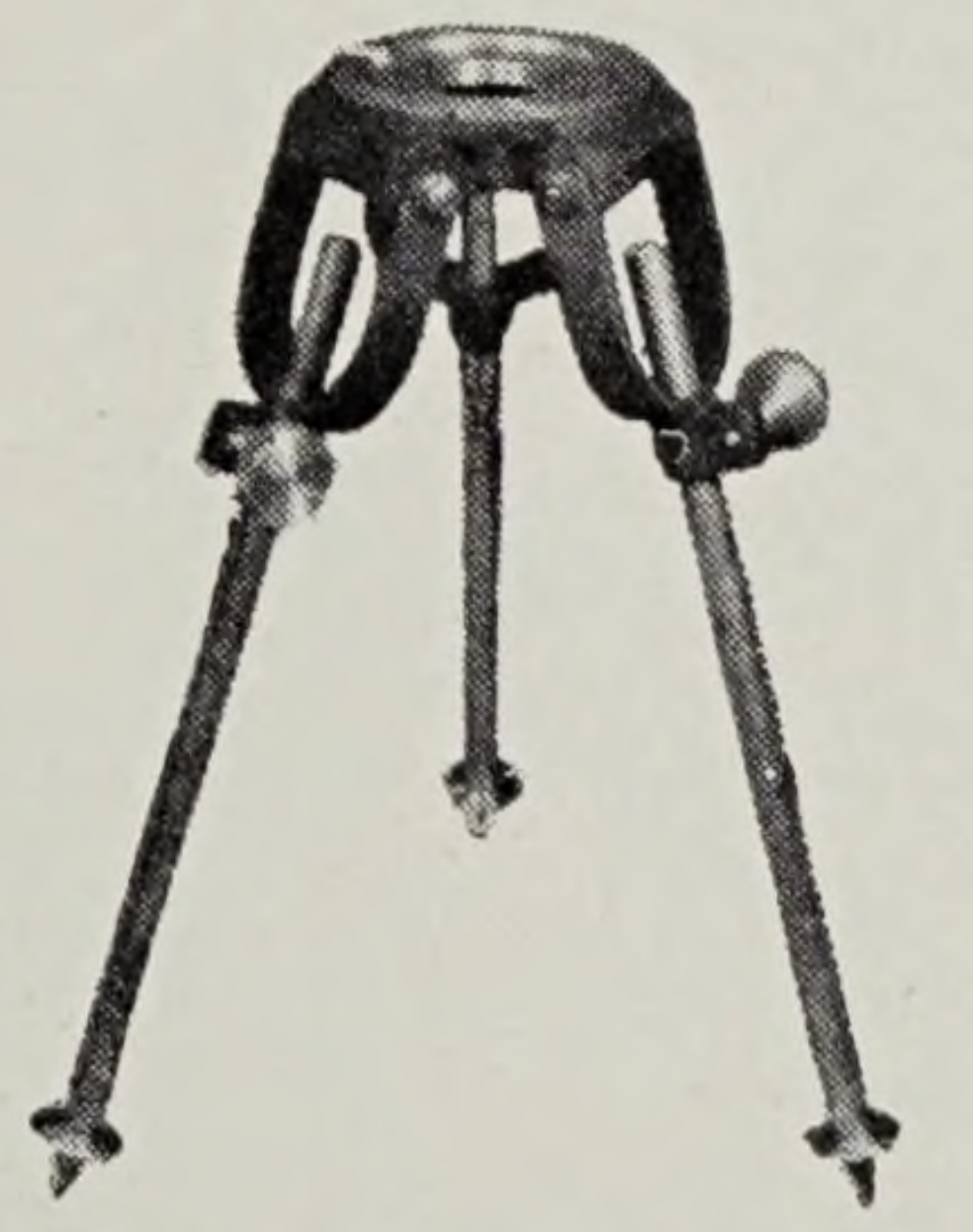

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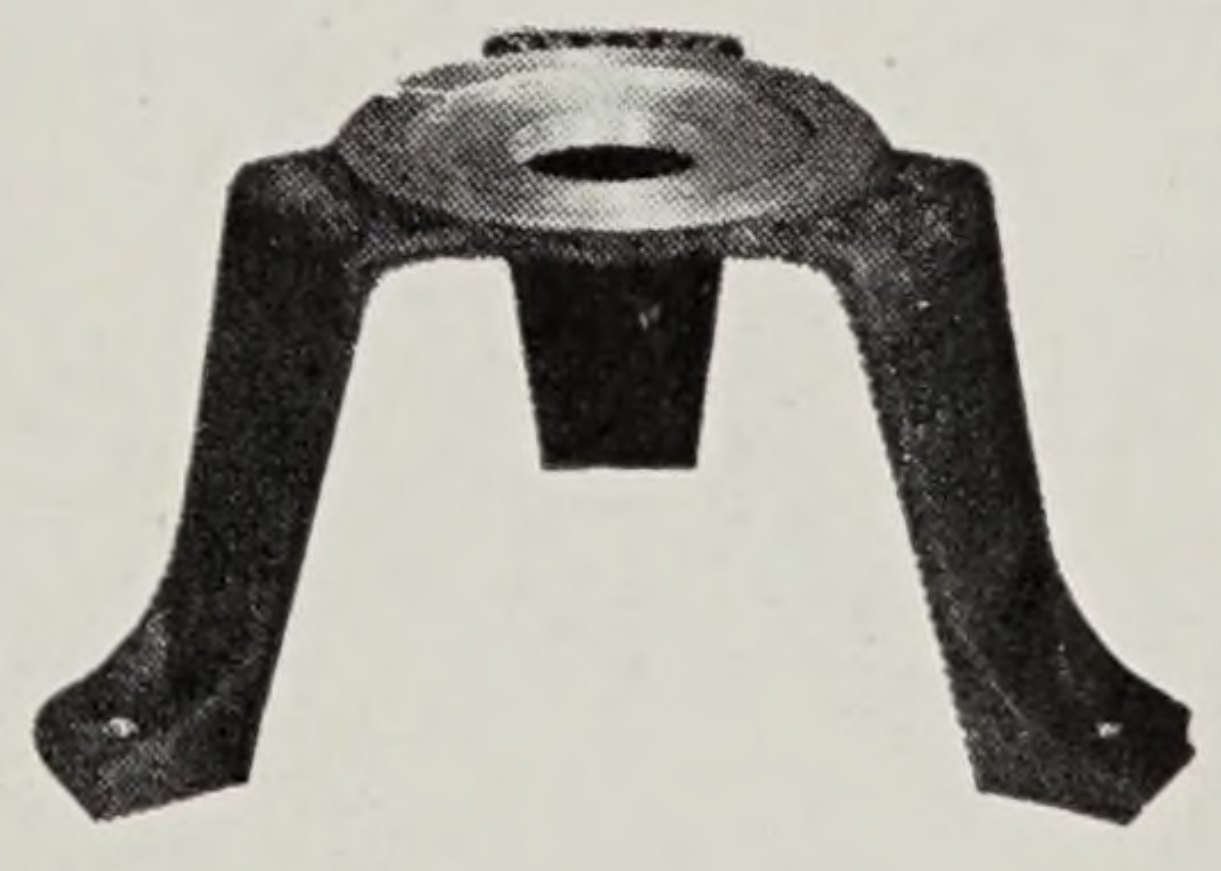

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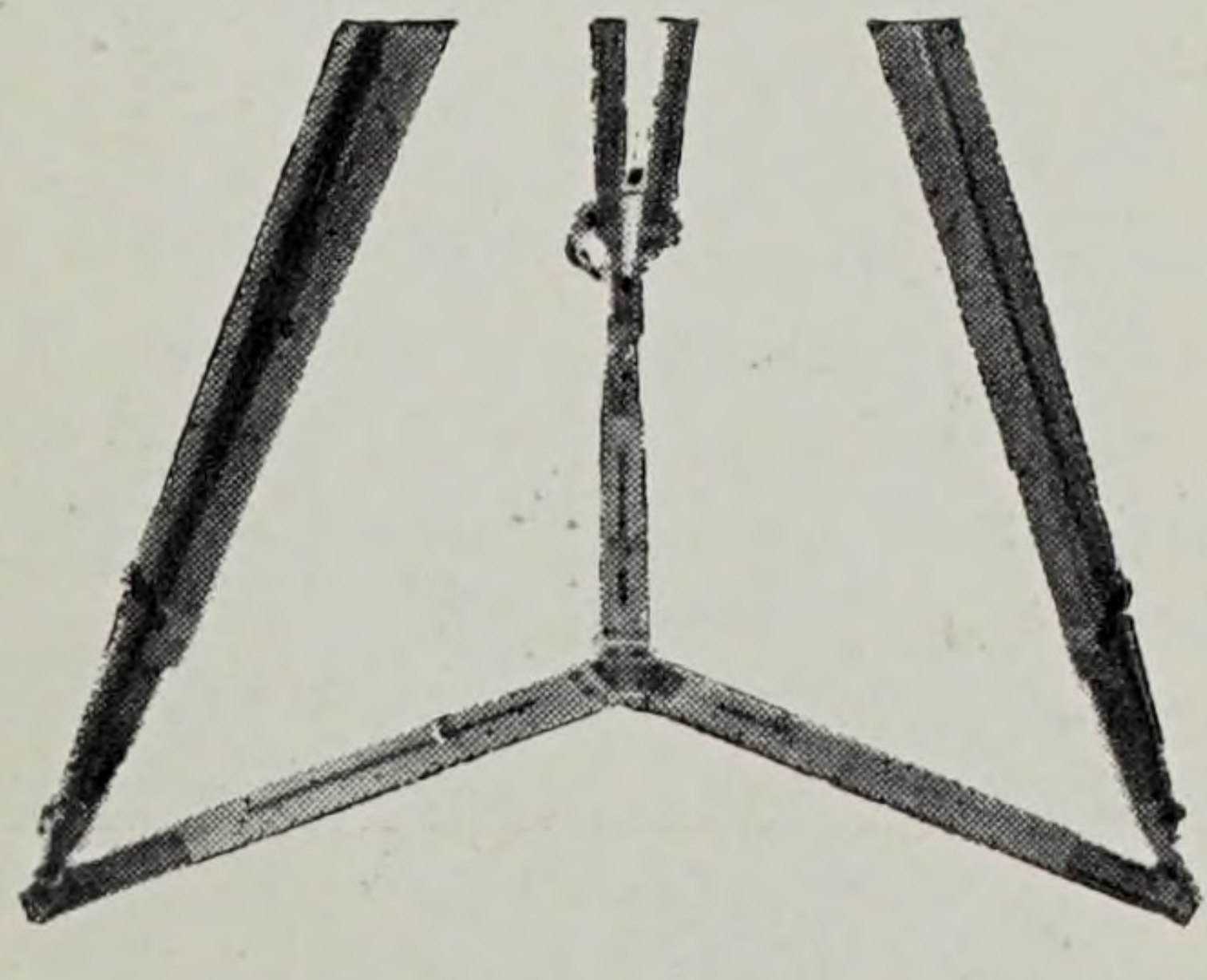

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AMONG THE MOVIE CLUBS

Amateur Club of St. Louis

Leslie Easterday was elected president of Amateur Motion Picture Club of St. Louis, with annual banquet for installation held at the De Soto Hotel on evening of June 24th. Other officers include: C. E. Talbott, first vice-president; Martin Manoville, second vice-president; George Hysore, secretary; Gordon Rustemeyer, treasurer, and W. R. Roysdon and Werner Henze, directors.

Lon Wadman won the club's Class A best film contest with "This'll Kill You." Class B award went to Frank and Dorothy Sperka for "Museum of Memories."

Feature of the annual banquet was the stage show presented entirely by members of the club. Wadman acted as master of ceremonies, with specialties presented featuring Frank Sperka at the marimba; Dorothy Butteger, singer; Werner Henze presenting several fast character sketches; Louise Rassmussen at the piano; rhythm taps by Harriett Wadman, and a high kick waltz by Loretta Callahan.

San Francisco Cinema

Full length travelogue on "Guatemala," photographed in kodachrome by C. E. Stahl was the main feature of the July 16th meeting of Cinema Club of San Francisco, held at the Women's City Club. Dinner for members in the cafeteria preceded the session.

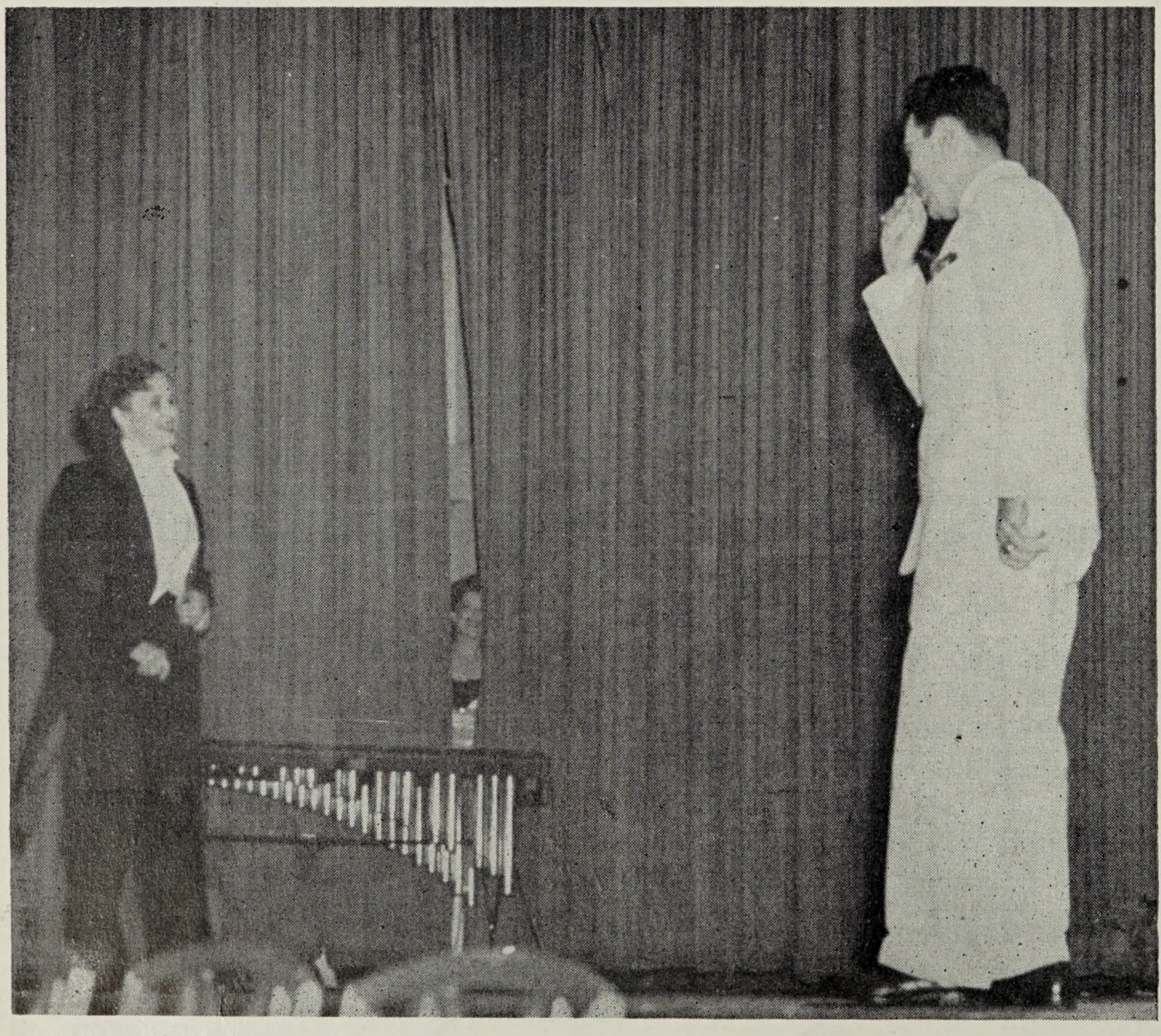
Tri-City Cinema Club

New officers to head the Tri-City Cinema Club (Davenport, Rock Island, Moline) for the coming year comprise: president, Tom Griberg of Moline; first vice-president, Carl T. Asmussen, Davenport; second vice-president, L. E. Wass, Davenport; secretary-treasurer, Dr. H. H. Parsons, Moline; trustees, Mrs. S. B. Snyder, Rock Island, Claire F. Smick of Rock Island, and A. B. Cornelius of Davenport. Elections were held at the June 18th meeting held at Rock Island.

First prize for the best movie shown by a club member during the past year was awarded Harry J. Lyete of Davenport; with Tom Griberg receiving the second prize, and Dr. Parsons the third award. Tri-City will suspend meetings for July and August, resuming in September with session at Davenport.

Utah Cine Arts Club

Utah Cine Arts Club of Salt Lake City held an outdoor picnic and meeting on evening of July 17th at Box Elder Flats and amphitheatre in Mill Creek canyon. Highlight of the film program was "Moon Over Sun Valley," a kodachrome subject shown through courtesy of Union Pacific. Member films included contributions by Al Morton, Theo Merrill, LeRoy Hansen and Al Londema.



STAGE SHOW BY MEMBERS at annual banquet of Amateur Motion Picture Club of St. Louis. Harriet Wadman, Loretta Callahan, (making entrance between curtains) and Lon Wadman.

Los Angeles Cinema Club

Lenses and optics provided the subjects of the July meeting of Los Angeles Cinema Club, held in Lecture Room of the Los Angeles County Museum on evening of July 1st. Session was strictly along technical and scientific lines for the benefit of members to improve knowledge of fundamentals for better picture making.

Program included: film through courtesy of Bausch & Lomb Optical Co., "Better Vision — Elementary Optics"; lecture on "Applied Optics From a Layman's Point of View," by Lorenzo Del Riccio. Later, internationally recognized inventor and developer of lenses, explained the different types of lenses and how each functioned; Ray Fernstrom, A. S. C., talked on "Selection and Use of Lenses for 16mm. Photography"; while Max Bray of Bray Optical Co. presented discussion on "Care of Lenses." Fred C. Ells talked on "Accessory Lenses," with a film demonstrating uses; Bob Frazier of Acra Instruments Co. offered his expert experience and information on lens coatings, with demonstrations of coatings, their uses and values.

Seattle Amateur Movie Club

Picnic of Seattle Amateur Movie Club was tentatively set for the last Sunday in July, with members slated to head for Sunrise location on Mount Rainier. Regular meeting on July 9th, held in Parish Hall of Church of Epiphany, presented film program featuring "Baie St. Paul," a 1944 best film by Frank Gunnell of New York from library of ACL.

La Casa, Alhambra

July meeting of La Casa Movie Club of Alhambra, California, was held at the YMCA on the 15th, with film program lined up by R. L. Johns comprising "Skiing" (8mm.), by Johns; "Parade of Beauties" (16mm.), by Ted Harper; "Death Valley" (16mm.), by Frank Knaus, and "Mexico — Tourist Viewpoint" (35mm.), by Hugh S. Wallace. August meeting of the club will be held in the Los Angeles County Park at Arcadia.

Los Angeles Eight

Regular monthly meeting of Los Angeles Eight MM. Club was held on July 9th at Bell & Howell Auditorium. Special feature of the evening was a complete demonstration of Ansco color films for both movies and slides by a company representative. William J. Millar was elected to the board of governors to fill vacancy created by absence of Claude W. A. Cadarette for next two years. Trophies for the club's annual contest were displayed, with president W. D. Garlock urging members to make pictures for entries.

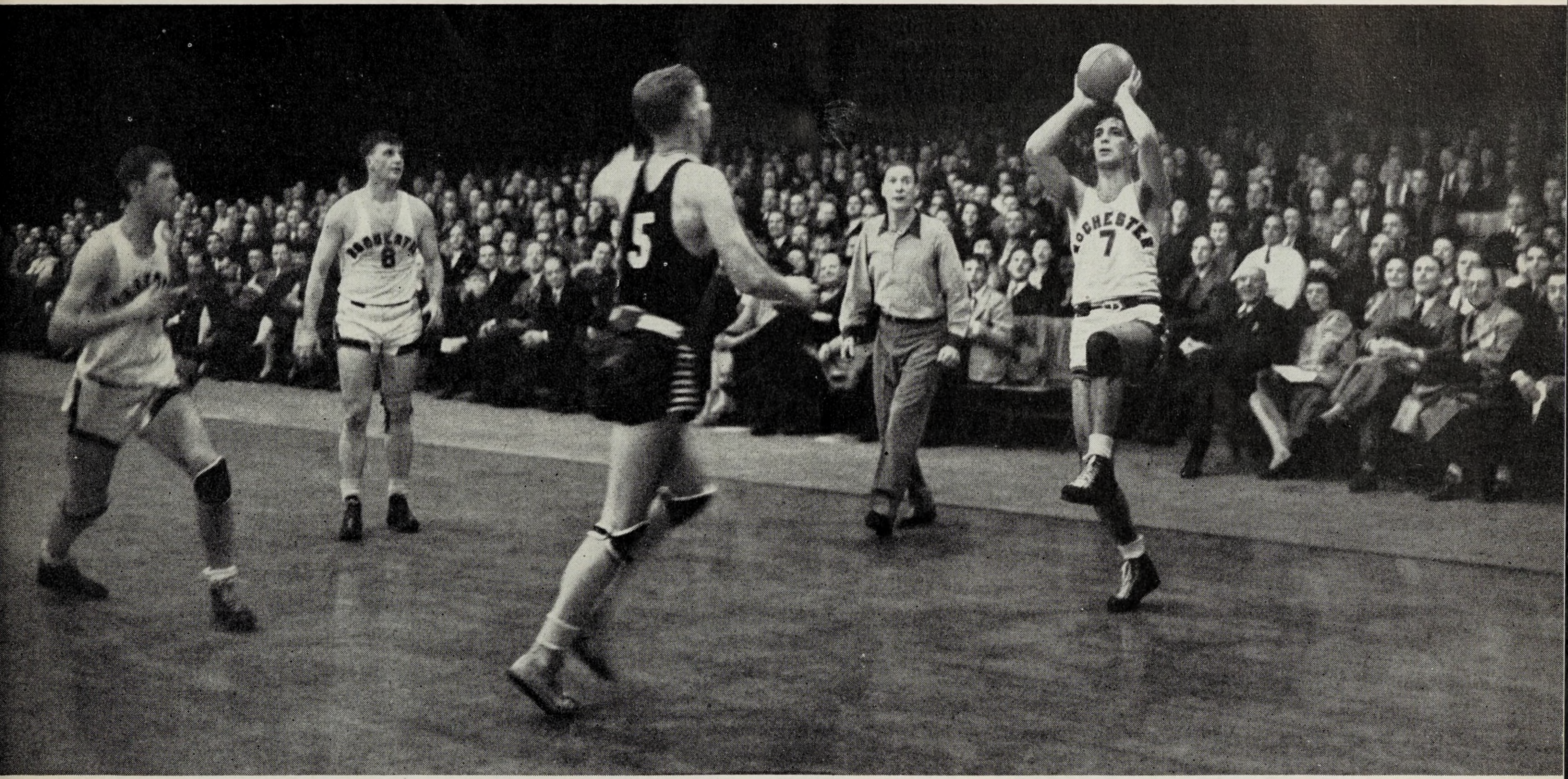
Extra "speed"... economy... brilliant results

Three big reasons why lots of movie makers use...

Ciné-Kodak "Pan" Films

Most home movies these days are made on Kodachrome Film. And with good reason—full-color, real-color Kodachrome just can't be beat.

But there are still plenty of chances for black-and-white movie making—opportunities that might be missed but for the extra speed you get with some Ciné-Kodak "Pan" Films.

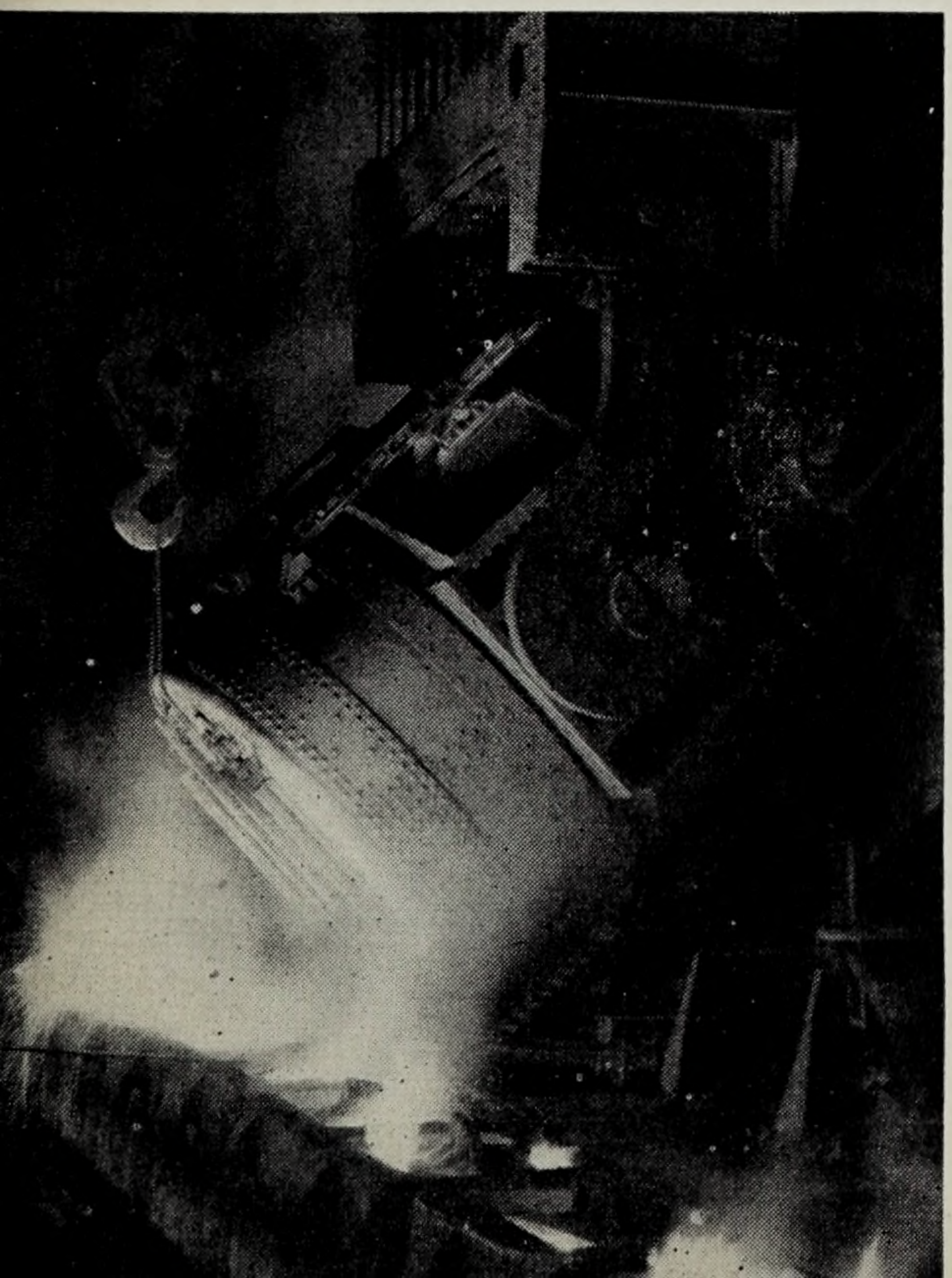


Movies of nighttime sports . . . movies in dimly lighted buildings . . . outdoor movie making at dusk or on very dull, overcast days . . . whenever existing light is dim, and you can't control the light source—here are "naturals" for "Super-X" or "Super-XX," Ciné-Kodak's extra-fast panchromatic movie films.

Economy is a second asset of Ciné-Kodak "Pan" Films. When color isn't important, lots of movie makers switch to black-and-white films. (And black-and-white films can be tinted or toned in a variety of shades to avoid a jarring contrast when assembled with Kodachrome. The Kodak Data Book, *Formulas*, has the story.)

And here's a tip to pass along to some of your less experienced movie-making friends — *Ciné-Kodak Panchromatic Films receive Kodak's automatic corrective processing that compensates for all average exposure errors . . . permits a wider latitude in exposure judgment.*

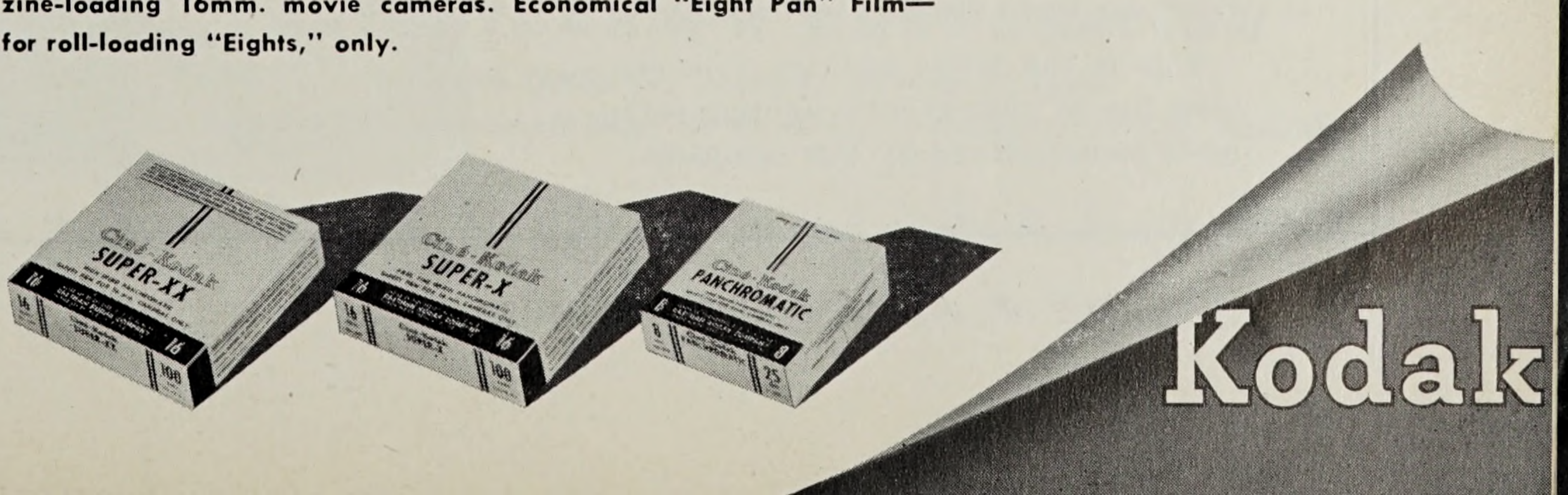
But whatever your film choice, Kodachrome or "Pan," remember that *most* 8mm. and 16mm. movies, and the *best* 8mm. and 16mm. movies, are made on Ciné-Kodak Films. Eastman Kodak Company, Rochester 4, N. Y.



In industrial movie making, the extra speed and economy of Ciné-Kodak black-and-white film are sometimes more important than full color.

When all possible film speed and detail are important, you'll appreciate the plus factors of Ciné-Kodak Super-X and Super-XX Panchromatic Film.

Speedy "Super-X," supplied in 8mm. and 16mm. sizes . . . rolls and magazines. "Super-XX," even faster, is made for either roll- or magazine-loading 16mm. movie cameras. Economical "Eight Pan" Film—for roll-loading "Eights," only.



New GE Exposure Meter

Production of a modified form of the General Electric DW-58 exposure meter, which incorporates the new American Standards Association (ASA) exposure-index numbers, has been announced by the Meter and Instrument Division of the General Electric Company.

General Electric has made this change in the interest of standardization and is adopting the new, improved film-rating system developed by the American Standards Association. This system is also being adopted by all the nation's leading film manufacturers for all classes of users, and it was used by all photo units of both the Army and the Navy during the war.

The numbers in the ASA system are so arranged that they are close enough to permit their use with all previous model G-E exposure meters with the minimum amount of difficulty. This meter has the same instrument mechanism as the DW-58 meter recently announced by GE, except for the dial on the front.

New Filmosound Releases

The following current 16mm. film releases are available from the Bell & Howell Filmosound Library:

Educational

The Unseen Power (10 mins.)

New two-reel version of Paul Roth's documentary "Face of Britain," especially prepared for church and school by the Religious Film Society. Release date: November 1, 1946.

Recreational

Night Club Girl (Universal) (6 reels)

Title is misleading. Actually a homey story of farm kids who crash Hollywood on the strength of their corn chowder rather than on their not-too-bad song and dance act. (Vivian Austin, Edward Norris, Maxie Rosenbloom). Available from July 5, 1946, for approved non-theatrical audiences.

The Suspect (Universal) (9 reels)

One of the greatest human character studies ever seen on the screen. Kindly shopkeeper kills two people whom the world could spare, then surrenders. (Charles Laughton, Ella Raines, Rosalind Ivan). Available from July 26, 1946, for approved non-theatrical audiences.

DuPont Promotes Executives

Arthur H. Burkhardt has been appointed manager, and Frederic B. Sackett assistant manager, of the DuPont Photo Products plant at Parlin, N. J. Burkhardt succeeds the late Karl R. Myers as plant manager. Both officials have been with the company for many years.

NEW . . .

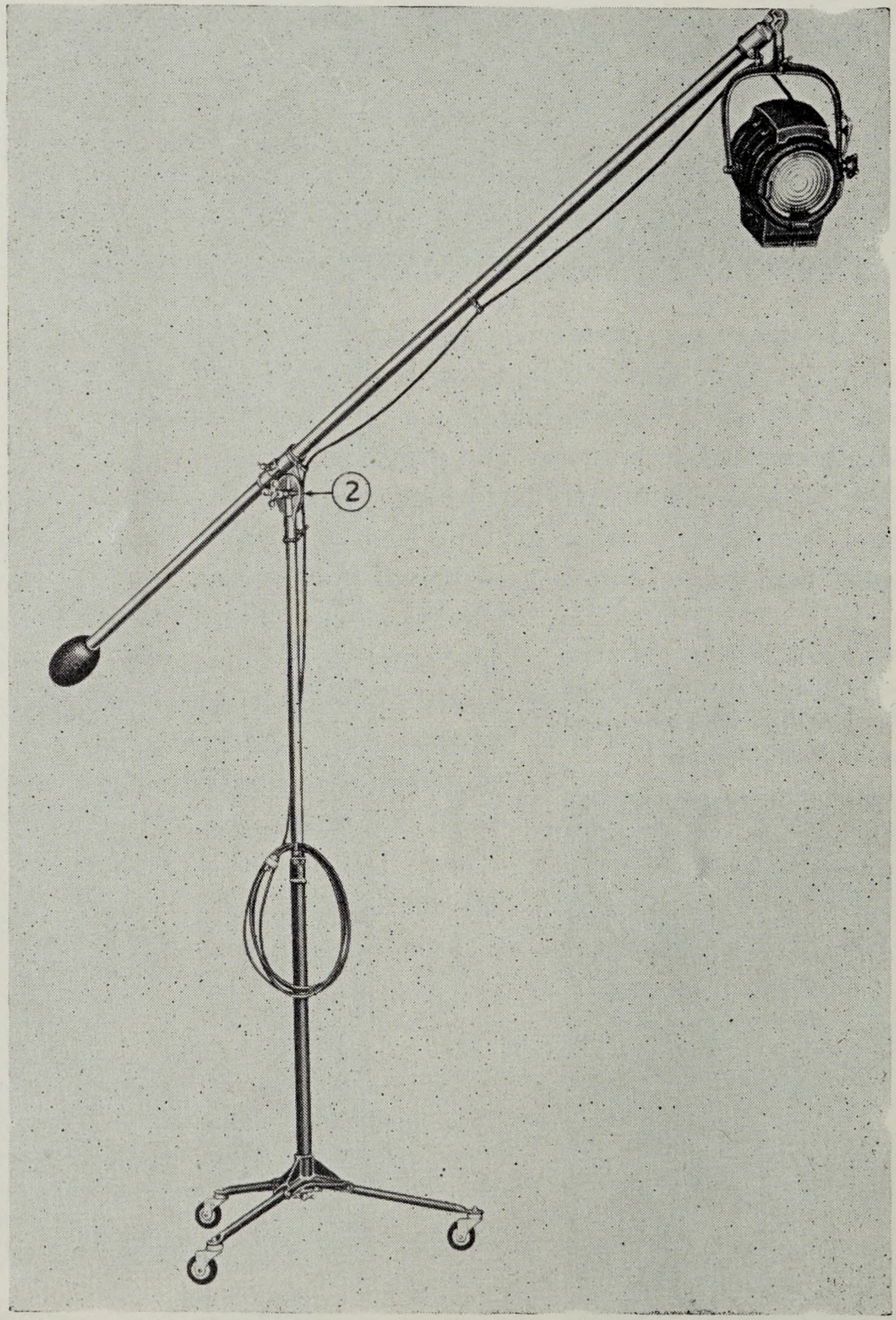
Self-Adjusting Boom Light

An improved photographers' boom light which can be set to any angle without manipulating the thumbscrew at the balance point is announced by Bardwell and McAlister of Hollywood, manufacturers of photographic lighting equipment for motion pictures—and professional photographers.

A thrust bearing and fibre friction disc—No. 2—hold the boom firmly in any position after it has been tilted. The standard does not have to be lowered to reach the balance point and hours of productive time are saved.

The boom is equipped with a B & M Baby Keg-Lite, a spot widely used by the motion picture industry throughout the world. This light is so bracketted that once adjusted, it maintains the same angle regardless of any position of the Boom up to 45 degrees from horizontal.

This is the latest addition to a complete line of photographic lighting equipment manufactured by this company.



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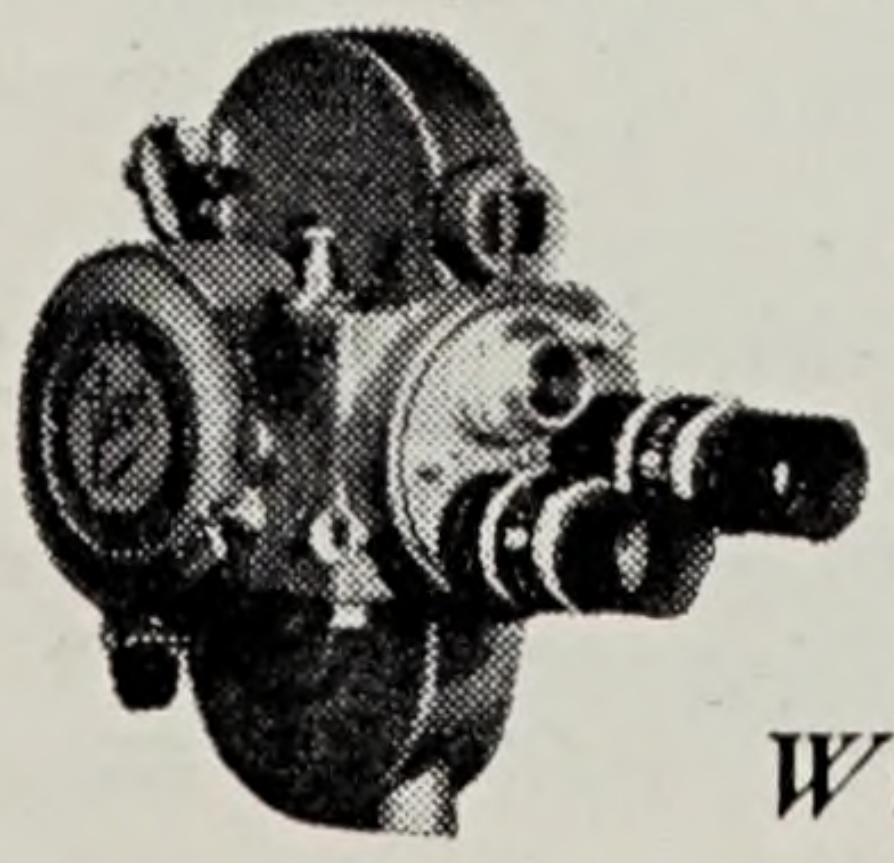
Sound or silent films, black and white or color, normal or slow motion all are possible with The VICTOR Animatophone — the world's finest. May we assist you in making your home the center of modern entertainment and learning.



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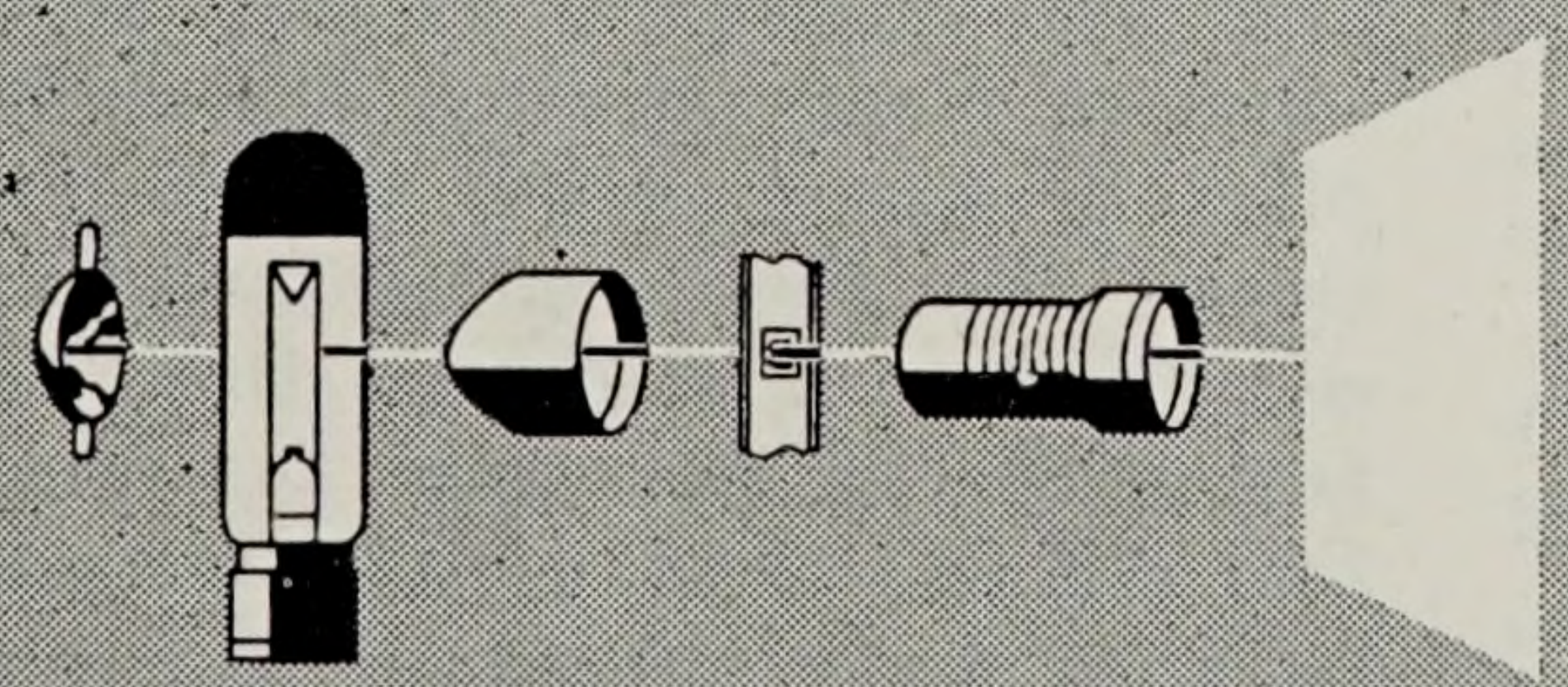
THINGS TO THINK ABOUT WHEN BUYING A PROJECTOR



STRAIGHT-LINE BEAM

VICTOR'S projector lamp and lenses are permanently aligned and prefocussed at the factory . . . cannot get out of alignment, and insure maximum brilliance of the image on the screen. Also investigate VICTOR'S Safety Film Trip, and truest Sound Fidelity.

MAKERS OF 16MM EQUIPMENT SINCE 1923

Cinema Workshop

(Continued from Page 279)

But it is not as simple as that. There are other elements of dramatic construction that must be incorporated into a successful screenplay.

Firstly, the film should begin in an active key—one that is lively, dramatic, interesting, or rich in suspense. Avoid too leisurely an opening; it tends to lull the audience into an indifferent frame of mind. locale, introduce the main characters, and give some explanation of the basic situation. Suspense, as we have said, is a fine thing—but an audience requires certain explanations; it does not relish being left up in the air.

Similarly, an opening can be too dramatic or lively. It may actually be more exciting than anything that follows, so that the rest of the film becomes dull anti-climax. The ideal script is so arranged that each *sequence* builds higher than the last. In this way there is an overall rise in audience-interest ending with the last or climatic *sequence*, which should actually be the highest point of action in the film.

In the same way each *sequence* builds to its own sub-climax before going on to treat a different phase of the story. Build up to your best *scenes* carefully; create a setting, so that when these *scenes* appear on the screen they will seem to come as a logical climax, rather than merely spectacular shots that have been thrown in for effect.

Obviously, a script cannot continue to build in a perfectly straight line. A diagram of the ideal script would look more like a mountain range with each climatic peak rising higher than the last. Between each of these peaks there is a "lull" or temporary letdown in dramatic intensity. These lulls are necessary in order to give the audience a chance to "catch its breath," psychologically speaking. They also provide light and shade in the changing pattern of the story.

The ending of the screen story also requires special attention. It is here that all the loose ends of the narrative are tied snugly together and formed into a final resolution. The audience should not be left hanging in the air—rather, it should experience a feeling of satisfaction and finality at the close of the film. Once the ending of the film has been initiated, the story should move steadily forward to the final *fade-out*, not pausing to go off on tangents or involved explanation. Hit your audience with the final climax, leave them glowing in reaction to it, then speedily conclude your screen story.

The basic element of the *dramatic* screenplay is *conflict*. Without a certain opposition of characters and elements there can be no drama. In other types of films, *comparison* and *contrast* may take the place of actual *conflict*. But it is a proven fact that an audience will soon tire of a screen story that runs too smoothly.

Another factor of prime importance is *motivation*. An audience requires a reason or explanation for everything that happens on the screen. The audience wants to know *why* a character acts thus or so. There must be a reason behind every action. The efficient script-writer makes these explanations logically during the exposition of the story.

Reaction shots are close-ups of crowds or individuals indicating their reactions to whatever situation is taking place. These shots are extremely valuable in that they stimulate human interest and bring the audience closer into the story; the audience will tend to react in the same way as the character shown and will more nearly "feel" the impact of the screen situation. It is well to write in suitable reaction shots for this reason, as well as for variety, pace, and tempo.

Parallel action is a constructive device which indicates several threads of action taking place at the same time and is accomplished by repeated cutting back and forth from one situation to the other. Such a device, if well-used, is very effective in building suspense.

The most important thing for the script-writer to learn in dramatic construction is *what to leave out*. Anything that does not contribute to the atmosphere, mood, or action of the story should be deleted. Cut out the "deadwood" that clutters up the script, and the salient facts will stand out much more effectively.

Planning Individual Scenes

In planning separate scenes of the script, variety of "point of view" is essential. By point of view we mean *camera angle* and *image size*, both of which are motivated by the subject matter of the scene. There should always be a reason why a certain *angle* or *composition* is used; a shot should never be just thrown into the script. Composition depends upon the placement of the camera in relation to the elements within the scene.

Remember that the audience sees only as much of a situation as the camera is willing to show. For this reason, the general locale should be well-established at the beginning and re-established at other points in the story so that the audience will not become confused.

Image size is a relative term. Obviously a *close-up* of a grain of wheat would be executed differently from a *close-up* of the Empire State Building. For this reason we can describe the various *image sizes* only in rather general terms.

Big Close-up (sometimes called Insert) —A very large close-up of an object filling the screen. When the subject is a face, the frame cuts at the chin and at the top of the head, and may even show just a portion of the face, such as the eyes or mouth. This is a highly dramatic shot when correctly used.

Close-up (sometimes called Close shot) —A conventional shot cutting from the top of the shoulders to a few inches above the head when the subject is a person. Actually the *close-up* is the most emphatic of all shots. It focuses attention down to a sharp point and should be used where some small action or expression is to be pointed up dramatically.

Two-shot—As the name implies, this shot is used to show two people together in a scene from a rather close distance. The frame cuts them about from the level of the elbows to a few inches above the head.

Medium shot—This shot shows objects or people from a medium distance, giving some idea of the background also. It is about right for scenes showing three people together, cutting them about at the knee. It is a tendency for novice movie-makers to use an overabundance of *medium shots*, so that their films suffer from "medium-itis." Medium shots should be alternated with long shots and close-ups.

Long shot (sometimes called full shot) —This is a broad term and may mean anything from an overall view of a group of people to a panoramic shot of vast areas of terrain with great masses of people.

Obviously there are many other types of scenes falling between those listed above, but these are the most important standard shots and variations can easily be made from them.

Transition Devices

As we have said in the section on *continuity*, there should be an inter-relation between separate *scenes* and *sequences*. A film does not sharply jump from one *sequence* to another. Rather, the transition is made smoothly by means of various devices such as: *fade-in* and *fade-out*, *cut*, *dissolve*, and *wipe*.

The *fade-in* starts with a black screen upon which the image gradually appears. This device is used to begin a sequence.

The *fade-out* reverses this process, with the image gradually disappearing until the screen is black. It is used to end a sequence and carries with it an air of finality, so that great jumps in time, place and action can then be made.

The *cut* is a simple break in subject matter and provides a quick shift from one scene to another without any apparent interruption to the sense of the *sequence*. It is made simply by splicing the end of one scene to the beginning of the next. It is considered bad technique to cut from a moving camera shot to a static shot.

The *dissolve* is a device in which one scene is gradually faded out while the next scene fades in over it, so that they seem to blend one into the other. It implies a strong sense of connection between the two scenes, but usually accounts for a shift in time, place, or action. It is smoother than a *cut* and less definite than a *fade*, but should not be used as a substitute for either one. It is a highly effective transition device but loses its effectiveness if used too frequently.

The *wipe* is a trick effect in which one scene seems literally to push or wipe the other from the screen. It is not too widely used in the photoplay, but is sometimes effective in novelty shorts or documentary films.

Format of the Script

We shall not go too deeply into detail as to the actual *format* of the script, as this form varies with the type of film

(Continued on Page 295)

Not so long ago...

MAYBE *you* don't remember it, but not many years ago fast, fine-grained panchromatic films like Ansco Supreme Negative simply did not exist.

Workers of an earlier day did the best they could with what they had.

Today the cinematographers who use Supreme Negative film reap the benefit of Ansco's years of photographic research and experience—the same unceasing effort to produce better things which was in a large measure responsible for two awards from the Academy of Motion Picture Arts and Sciences "for major achievement in research and emulsion manufacture . . ."

The Ansco Supreme Negative film of 1946 is a still finer film, thoroughly reliable in every respect and worthy of your complete confidence.

Ansco

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KEEP YOUR EYE ON ANSCO — FIRST WITH THE FINEST

Aces of the Camera

(Continued from Page 275)

the set and sprayed through jets. It took weeks of experimentation and a lot of ingenuity on the part of Bitzer before the idea became a reality. But when it did something had been added to the technical annals of motion pictures.

When Griffith made "America," Vince, in charge of the second camera by then, conceived the idea of following the action of Paul Revere's ride with an Akeley camera. As the horse galloped across the green New England fields and jumped the low stone walls there were problems still to be solved that today's cameraman takes in his stride. But that idea also became a reality and something else had been added.

Vince's career as a cameraman has been nothing if not exciting. After leaving Griffith he worked for Pathe and Fox as a newsreel cameraman covering such headline events as the Lindbergh trial, the crash of the Shenandoah, some of the most spectacular fires in the history of the country, and some of its most famous gangster crimes. Acting on a tip, Vince was there with his camera when Legs Diamond was shot. And again, he was in on the raid that resulted in the capture of Waxey Gordon.

In 1926 he shot the first big football game ever photographed with synchronous sound, the Army-Yale game, and it was accomplished with a single-system camera converted from a Bell & Howell that required 400 volts of B batteries to run it, was powered by a motor that weighed twenty-five pounds, and a flywheel on the camera that weighed over eight pounds. To ensurse as much silence as possible the drive belts were made of cotton, and the shutter was an optical glass disc opaqued except for the lens aperture. The wiring was such that the cameraman was constantly in danger of electrocution.

When, in the following year, Vince brought this camera to Hollywood, it was the first one the town had seen. That is, it was the first one the select few in town had seen, because the crew was housed in a special bungalow on the Fox lot and their equipment lodged in a garage with a 24-hour a day guard.

But Mary Pickford, Doug Fairbanks and Charlie Chaplin, among a few others, expressed an interest and secured permission to look it over. It was part of Vince's job to do the demonstrating, and part of his demonstration was to turn the camera on the notables—thus securing the first sound-on-film footage of some of the great names in the industry.

In 1933 Vince returned to New York to take charge of the photographic department of Fox East Coast studios. Among his other assignments he shot the tests that started any number of today's stars on their road to cinematic fame, among them Tyrone Power, Virginia Fields, Elisha Cooke Jr., Margery Main, Eve Arden and Don Ameche.

When he returned to Hollywood, Vince became an operative and second unit cameraman for the opportunity to work on such pictures as "That Hamilton Woman" and "Jungle Book" for Korda, and "Gone With the Wind" and "Rebecca" for Selznick.

With the best instincts of a showman and the feeling as well as the skill of an artist, he relished the weeks of work spent on the naval battle scenes for "That Hamilton Woman," and appreciated that the efforts involved in those complicated miniatures presented unique opportunities to add to his store of experience. And there was that pleasant glow that comes from pride in accomplishment with the knowledge that he had helped to create, after weeks of patient waiting for the proper combination of weather, that powerful scene in "Gone With the Wind," in which Scarlett, walking into the sunrise, across the scorched earth of her estate, swears eternal vengeance.

As a member of the Naval Reserve, Vince was in uniform shortly before the beginning of hostilities. And with rare good judgment was assigned where his talents would be most useful, the Motion Picture Division of the Bureau of Aeronautics. Under his direction a film studio was built for the express purpose of making technical training pictures of a highly secret nature. This studio, on Vine Street in Hollywood, the headquarters of the Naval Photographic Unit in Hollywood, became familiarly known as the Vine Street Pier.

Since his return from the Service, Vincent Farrar has piled up an impressive list of pictures: two of the "Charlie Chan" series, the second unit work on the Technicolor "Bandit of Sherwood Forest," "Two Fisted Stranger," "Down Missouri Way," "Queen of Burlesque," and recently concluded "The Windjammer," Jerry Fairbanks' first feature length picture which stars Bob Burns and makes use of the technique that has made the same producer's "Speaking of Animals" series so immensely popular.

Most of these pictures were made on modest budgets which means, of course, that the cameraman was limited in the amount of time he could spend in setting up for, and composing each shot, a condition that calls for a cameraman with the utmost skill and a perfect understanding of his craft if the picture is to finish on time and not suffer photographically.

That each one of these pictures was considerably enhanced by the deft and imaginative carema work, which in two instances at least lifted the offerings way out of their class and received critical acclaim generally reserved for more expensive productions, is a tribute to a man whose artistry and imagination is balanced by a practical craftsmanship and whose career has encompassed the life of the motion picture industry.

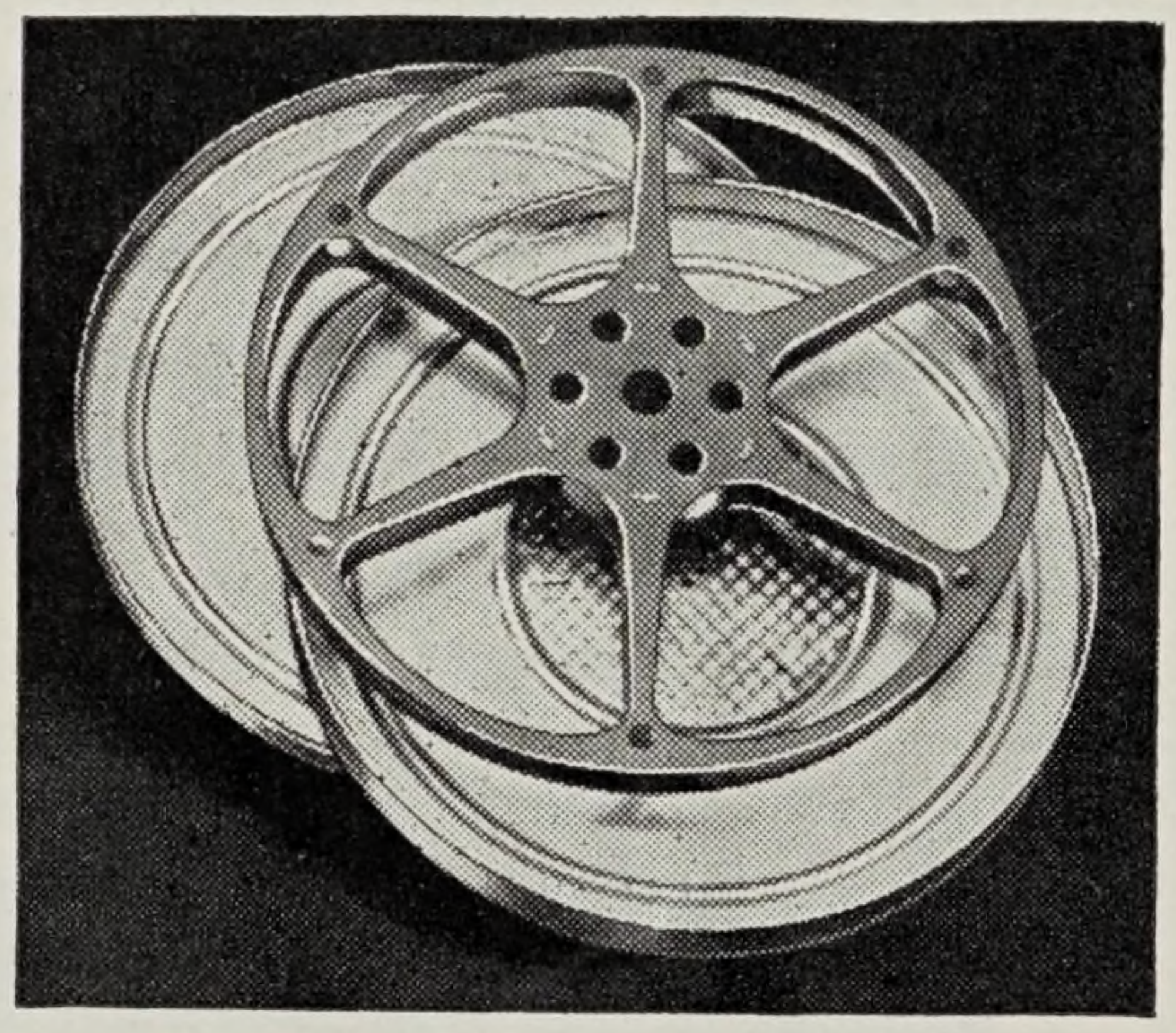
Are YOUR Films Safe from REEL Damage?

Films can be damaged beyond repair by reels which corrode, allow side-slipping, or saw on film edges. Avoid these dangers to your often irreplaceable films by using *Bell & Howell* reels.

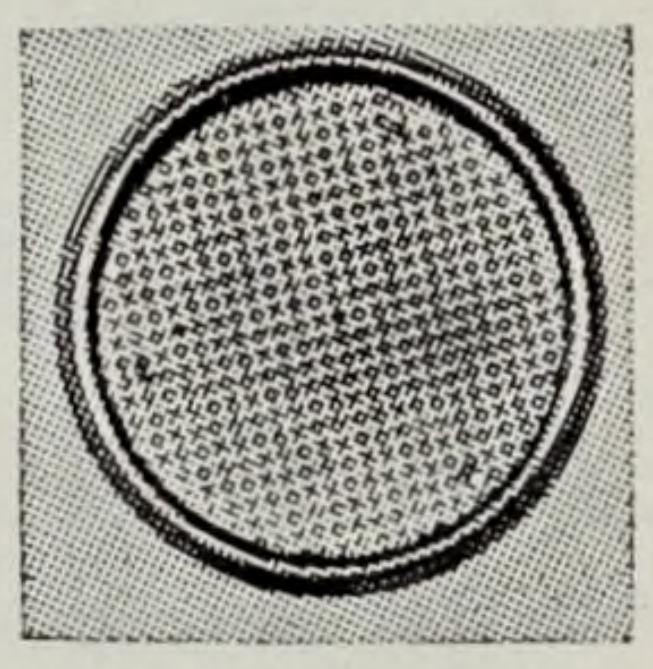
B&H reels are of rust-proofed spring steel, rigid yet so resilient that they will not take a set. They have no sharp edges to cut film or fingers. Their B&H "touch-threading" hubs eliminate hunting in the dark for a slot. Their film-footage calibrations are another convenience feature.

HUMIDOR CANS
Give Added Protection

B&H humidor cans for these reels are equally well built. They are rust-proof, and are easy to open without a prying tool. Heavy ribs add to their rigidity. Satin surface permits writing anywhere. Built-in humidifier pads have exclusive tell-tale disc to indicate when pad is dry.



Tell-tale disc shows in moist pad . . .



. . . matches color of dry humidifier pad.

All Capacities Available Now

Your Filmo dealer will soon have B&H reels and cans in all capacities for both 8mm. and 16mm. film. Place your orders with him now or write to Bell & Howell Company, 7148 McCormick Road, Chicago 45.

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SINCE 1907 THE LARGEST MANUFACTURER OF PRECISION EQUIPMENT FOR MOTION PICTURE STUDIOS OF HOLLYWOOD AND THE WORLD

Bell and Howell Buys Lincolnwood Plant

Purchase of the $2,225,000 Lincolnwood plant on McCormick Rd., Chicago, from the Reconstruction Finance Corp., and the awarding of contracts for considerable new construction at Lincolnwood have been announced by President J. H. McNabb of the Bell & Howell Company, pioneers and manufacturers in the amateur and professional motion picture equipment fields.

One of the most modern industrial establishments in the Middle West, the three-story E-shaped Lincolnwood plant is of tan brick and glass block construction, has 220,000 square feet of floor space, and is air-conditioned throughout. The latest methods of dust-control, vital in the precision manufacture and assembly of lenses and movie equipment, are employed here.

Leased from the Defense Plant Corporation late in 1942, the building was the setting for a noteworthy—and successful—experiment in optical manufacture. Spurred by urgent government orders for military fire-control instruments, the company achieved mass production of critical military lenses and prisms within a few months. The complex and hitherto mysterious business of making precision optics was broken down into several operations, groups of untrained personnel were schooled in one or two of these operations, and a stream of tank telescopes and naval fire-control instruments began to flow out of the north wing of this "plant in the prairie" before the building's wiring was completed or the windows were all installed.

The original plant now houses Bell & Howell's optical, electronic, metallurgical, chemical, and mechanical engineering laboratories, in addition to assembly departments, optical production, and the company's general offices. Last October the concern completed and occupied another Lincolnwood structure having 24,000 square feet of floor space, wherein optical glass is moulded and annealed and in which warehouse facilities are afforded for the storage of delicate optical equipment.

Additional Expansion Begun

Construction of still another Lincolnwood building, to contain 86,000 square feet of floor space, already has begun, and company officials expect occupancy by mid-summer of 1946. Located on a recently-purchased 41-acre tract adjoining present facilities, the new plant is designed especially to house the firm's metal-plating, polishing, and case-fabricating departments.

Scheib With Telefilm

Harold A. Scheib, supervisor of animation department of AAF First Motion Picture Unit during the war, and previously with Wilding Pictures, has been appointed head of the 16mm. special effects department of Telefilm Studios in Hollywood.

Evolution of Cameras

(Continued from Page 277)

sound films was the lighting problem, Marley observed. "At first, before the technique of cutting sound as it is practiced today was perfected, three—and sometimes as many as six cameras were used at one time. It was certain that there would always be a long shot camera, a medium shot camera, and one for close shots.

"The difference in quality of the long and short focus lenses was quite apparent," said Pev, "and we could not light for one set-up at a time. As a result, all the shots suffered in both angle and quality.

Blending the Mike

Sid Hickox, A.S.C., who has been with Warners for a quarter century, recalls the initial sound production problems of the immobile microphone. "We'd cover the mike with a flat board and call in a standby painter," he stated. "As we cameramen would look through our 'brown glass' we would direct the painter on his colors and highlights to blend the board with any wall or drape. After that, the actors would have to stay in place as though they were nailed to the floor, since the mike could not follow them around the set."

Cinema Workshop

(Continued from Page 292)

being made. A few general points, however, may prove helpful.

Each individual scene should be numbered, and the heading should include the locale, whether the scene is *interior* or *exterior*, time of day, image size and angle, and any other technical data necessary. *Example:* SCENE 28—INTERIOR MOUNTAIN CABIN—NIGHT—MEDIUM SHOT—SHOOTING TOWARD FIREPLACE.

The action is then described in detail, with all camera directions set off in capital letters. If it is a direct sound picture the dialogue also appears headed by the speaker's name. Blocks of type describing action are usually indented about five spaces closer than blocks of dialogue, so as to clearly differentiate between them.

If the picture is to be narrated, the page is divided into two parts with action appearing on the left half of the page, and the descriptive narration appearing opposite it on the right.

Scenes, when typed in screenplay form, should not be crowded too tightly together. Leave margins and enough white space between scenes (4 to 6 typewritten lines) for notations and inevitable revisions to be made directly on the script. The whole script should be bound or stapled together with a sturdy cover that will permit a great deal of handling.

We have discussed the *script* and its use as the blueprint of the film. We are now ready to go on to the next phase, which is the active planning of the production itself.

Next Issue: Production Planning.

A PICTURE IN THE SUMMER SUN

Photo by Arthur C. Allen for Camp Leelanau

make SURE you get it!

Help your camera get full tone-values—rich color and detail. New, improved G-E exposure meter makes it easy—with correct exposure. Amazingly accurate. New, simplified dials. Extremely sensitive. Lighter and sturdier than ever. See the G-E meter at photographic dealers ... it's 3 meters in one! *General Electric, Schenectady 5, N. Y.*

NEW, IMPROVED

G-E Exposure Meter

$26.95
Federal tax included

NEW G-E PHOTO DATA BOOK included with each meter Or 65¢ at your dealer's.

GENERAL ELECTRIC
606-178M-6336

Sound and Visual Image

(Continued from Page 286)

that is present in a given atmosphere—our receptivity is not that acute. Rather, we tend to notice and react to just the more dominant sounds of the particular situation. Applying this principle to sound recording, modern engineers are now more selective in providing effects for sound backgrounds.

Psychological Role of Sound

As a complement to the visual image, sound produces its greatest psychological impact upon the audience by means of *association of ideas.* In real life, if we hear the sound of an airplane motor, our minds tend to create a picture of the plane itself. Similarly, on the screen a sound background of, let us say, factory sounds will provide a factory atmosphere even if only a little corner of a workshop is shown visually.

When closely co-ordinated with a visual pattern of action, proper sound and music can produce an emotional pull amounting almost to pain. In the same way, comedy can be sharpened to a hilarious degree.

Sound and the visual image should work together so that each gains quality from the other. But in any given scene, one or the other should dominate. If the sound and the picture are of equal importance, they will fight with each other for the audience's attention, and the emphasis will be lost. It is a common fault even today that background music is sometimes recorded so loudly that it not only drowns out the dialogue, but weakens the power of the visual action as well.

There are situations when the picture rightfully becomes subordinate to off-screen sounds, and here the audiences' imagination is brought into play—often very forcefully. A murder, for instance, can be strikingly suggested by off-screen sounds while the camera remains on some neutral segment of the scene, showing none of the actual gruesome details.

Sound can also do much to set the mood of a locale. The film, "The Letter," for example, begins with a long establishing dolly shot of a rubber plantation. As the camera moves slowly about the set, we hear first the musical dripping of rubber sap from the trees, then the cries of tropical birds, the mumble of native voices, and finally the plunking discord of jungle musical instruments. The total effect is a sound tapestry that clothes and enriches the visual picture.

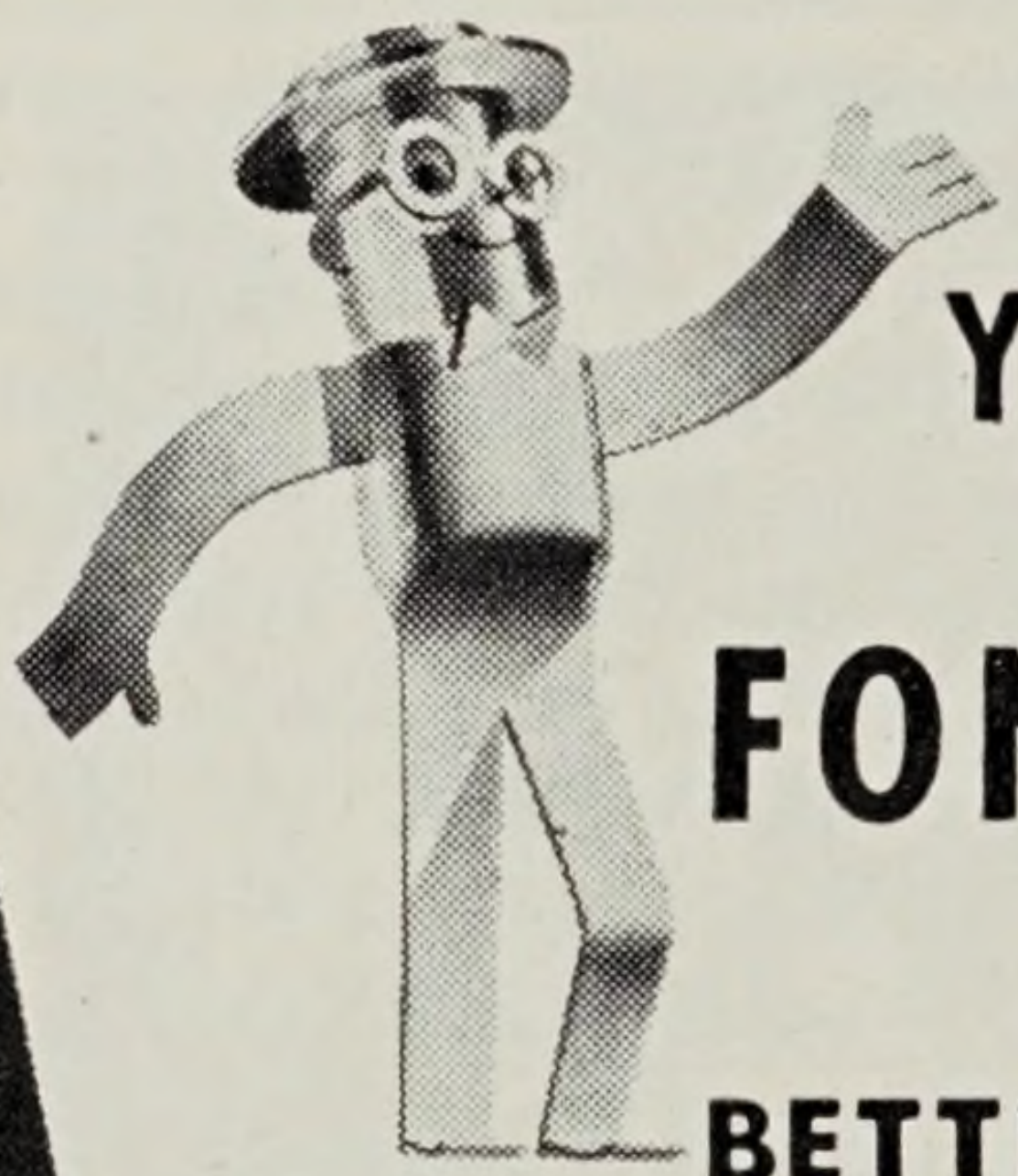
The element of contrast is important in drama, and there are times when sound can be made to contrast most effectively with what is being shown on the screen. In "This Gun for Hire" a cold-blooded killer methodically cleans his gun for a murder while a gramaphone blares raucous jazz. In "Dark Victory," the main character's blindness is brought into sharp relief by the contrast of happy children's voices laughing and shouting in the background. In "Algiers" a cringing stool-pigeon is killed to the jangling accompaniment of a player piano. In each of these cases the sound contrast added drama to the scene.

Very often sound produces a powerful bridge between sequences. In the British film, "The 39 Steps," a woman blunders into a room and finds a corpse on the floor. She opens her mouth to scream, and we hear the high-pitched screech of a train whistle as the scene cuts to a train crashing out of a tunnel.

A sequence from the film, "Mildred Pierce," illustrates perfectly how sound can be used to build suspense. At the beginning of the picture the main character, suspected of murder, is brought to police headquarters and made to wait in an ante-room. She is nervous and distraught; she has even contemplated suicide. Now she sits in the police station waiting to face a hostile detective.

In this sequence there is very little dialogue, but a clock can be heard ticking then a telephone jangles, a policeman coughs, a paper rattles. All these sounds rip through the stillness of the room, tearing at the woman's nerves. Actually, the sounds were recorded to an exaggerated loudness and in a slightly distorted pitch to suggest how inconsequential noises might grate on the nerves of a person in such a predicament. The whole effect was quite powerful dramatically.

Very often a steady, rhythmic pattern



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of sound underscoring a scene can build suspense and keep an audience receptively alert. Alfred Hitchcock, the British "Master of Suspense," likes to use the steady clicking of train wheels on tracks to achieve just such mood. His spy-thriller, "The Lady Vanishes," takes place almost entirely on a train and illustrates how sound can sub-consciously set the pace for drama.

Mr. Hitchcock also knows how to use *silence* effectively. His film, "Lifeboat," had no musical underscoring except for the titles. The dreadful stillness of the calm sea was sharply brought out by the deliberate avoidance of all but essential action sounds. Silence also served to point up another film, "The Life of Beethoven," which was released several years ago. In one sequence a storm rages outside while the composer sits working at his piano. The crash of thunder and the liquid hammering of the rain fight to overwhelm the equally tempestuous piano music. Suddenly all sound ceases, and we see in close-up the composer's stunned reaction as he realizes that he has gone deaf.

Sound Research Continues

Behind the scenes of cinema sound development, one can find a corps of engineers still working to improve the voice of the motion picture just as they have been working for the past twenty years.

There have been many important technical developments during that time, few of which the general audience would recognize by name. But that same audience responds to the clearer, more faithful quality of sound that these improvements have made possible.

One of the foremost technical strides was the development of the dynamic microphone, a rugged, versatile, mechanical "ear" that can be trundled freely about the set, recording sound with a fidelity and sensitivity which even the human ear cannot achieve. Another important accomplishment was the elimination of surface noises which sounded like steam escaping or eggs frying and clouded the dialogue.

Push-pull recording opened up new technical pathways, as did the perfection of monochromatic light for recording. Previously, the various rays of light present in the recording lamp came to a focus in varying layers of the emulsion due to a difference in wave length. The result was a fuzzy quality of sound. Monochromatic light rays, however, all come into focus at the same layer of emulsion, thus guaranteeing a sharper sound recording.

Multiple-channel recording made it possible for music, singing, and dialogue each to be recorded separately and later blended into perfect balance. This, in turn, led to the development of the two-way speaker system in theaters: one speaker for the high frequencies, and one for the low ones.

Experimentation in the field continues, with each major studio operating its own sound research laboratory. The results are passed on to help make motion pictures more real and more enjoyable to watch. At this moment, wire recording is being introduced as a compact, simple, and portable means of recording on-the-spot sound effects. It is just one of the many new sound developments to which we may look forward.

Kreuzer Promoted by RCA

Barton Kreuzer has been promoted to post of manager of RCA film recording activities, according to company announcement. Veteran of nearly 20 years on the RCA sound engineering staff, Kreuzer headed RCA sound recording at the Hollywood plant for a long period.

Waller Heads B&H Branch

J. V. Waller has been appointed manager of the Washington branch of Bell & Howell following his return to the company after war service with the Navy.

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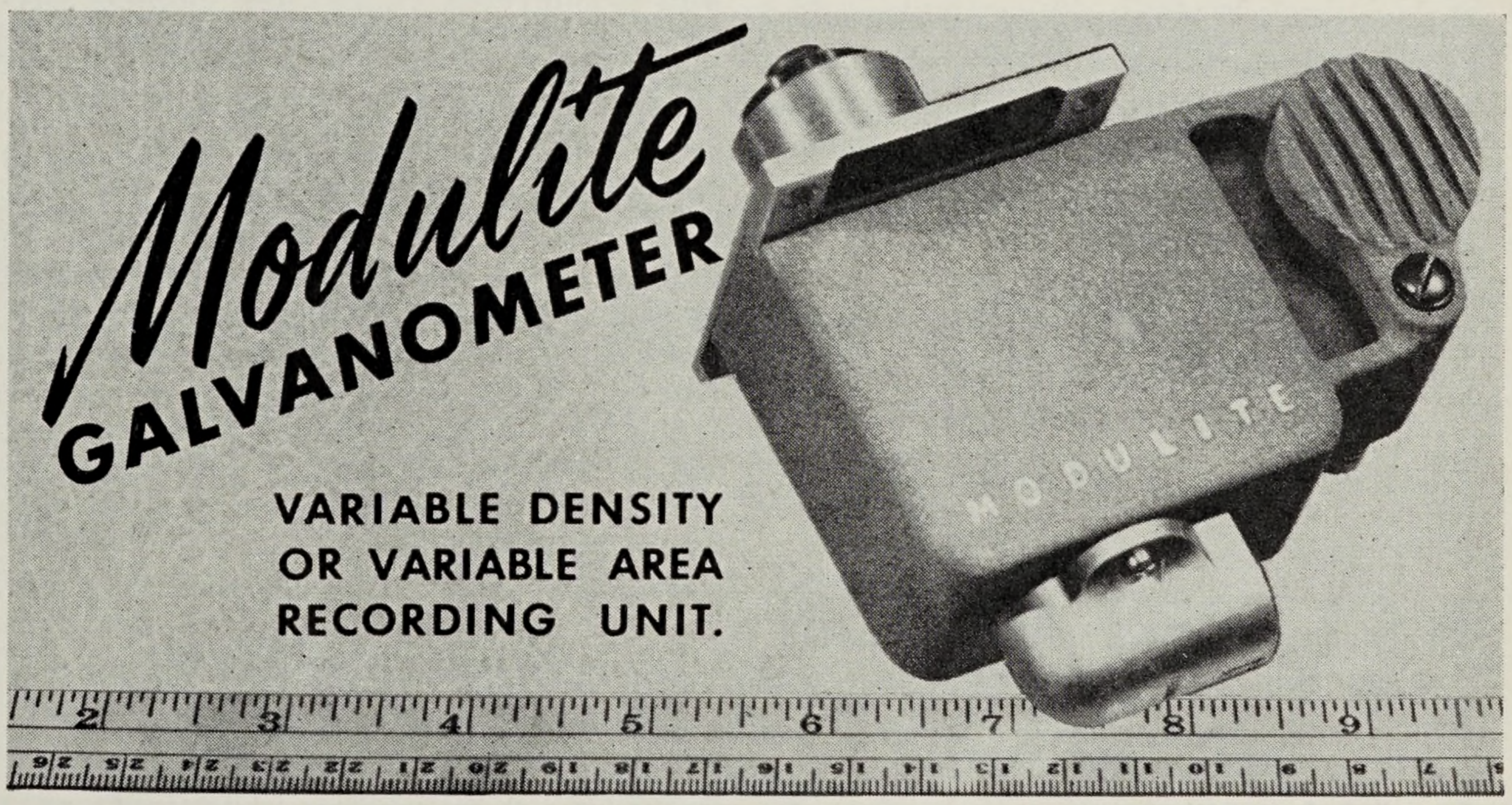

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GENERAL PRECISION RESEARCH FOR AMPRO

Harry Monson, Vice-President and Sales Manager of Ampro, reports enthusiastically, that they are ready to take advantage of the work of the leading physicists and engineers who are now on the laboratory staff of the new General Precision Equipment Research and Development Laboratory, establishment of which was announced recently by Earle G. Hines, President of General Precision Equipment Corporation.

Dr. R. L. Garman will head the staff and is the same Dr. Garman who has contributed so much to radar trainer design for N.D.R.C. and who has been responsible for the design of more than twenty systems in that field. Dr. Garman has authored many publications as well as co-authored the book "Experimental Electronics."

Dr. M. E. Droz is also a staff member, probably better known for his service at the Radiation Laboratory of M. I. T. on Radar Trainer problems which included electrical and mechanical computers, pulse circuits, supersonics in both air and water.

Also assigned as Chief Engineers of projects are Mr. M. B. Karelitz, Dr. F. B. Berger, Mr. R. W. Lee, and Mr. G. T. Lorance. Dr. Garman lists an additional nineteen physicists and engineers already assigned to various departments of research and development for the Pleasantville, New York, activity.

Mr. Monson states, "Ampro and other subsidiaries of General Precision Corporation, will have complete access to the services of these physicists and engineers and to the research and development carried on by the staff in this great new laboratory.

"We already have a fine engineering staff, which the popularity and demand for Ampro conclusively proves. In addition. Ampro will be in a position to employ such scientific accomplishments which emanate from the Laboratory, passing them on to dealers and consumers. Here is an activity which we frankly could not support ourselves and we doubt that any single manufacturer of 16mm. projectors could possibly afford to maintain."

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Make 'em Move!

"Make your movie, move, Man! You're not hanging it on a wall—you're running it through a projector!" This most pertinent advice is clipped from the monthly bulletin of New York Eight MM. Motion Picture Club and passed along for the benefit of amateur movie makers.

Film Council Formed by 16mm. Industry

Formation of the Film Council of America, in the interests of the 16mm. industry, by progressive organizations in the non-theatrical and educational film field was announced recently. Mr. C. R. Reagan, Dallas, Texas, was made president.

Speaking on objectives of the Council, Mr. Thomas J. Brandon, of New York, stressed the necessity for continued harmony between the commercial and educational branches of the 16mm. industry and outlined the following seven-point program:

1. To form committees in 26 key cities designed to organize municipal groups.
2. To establish a project to document the work of 16mm. films during the war.
3. To set up annual awards for outstanding work done in the 16mm. field.
4. To foster increased research and development.
5. To stimulate adult education through 16mm. films.
6. To work more closely with consumer groups, such as the American Legion and Parent Teacher Associations.
7. To continue to cooperate with government agencies, and to urge the agencies to ask the industry to help solve their film distribution problems.

RCA Increases 16mm. Production

Increasing production facilities for 16mm. sound film equipment, RCA has transferred activities of this division from the Indianapolis plant to Camden, N. J. A complete line of 16mm. sound film projector models will be marketed, according to company announcement.

Day With Victor Animatograph

Lewis H. Day has been appointed public relations director for Victor Animatograph Corporation, according to announcement by executive vice president S. G. Rose. Day's duties will include direction of the company's advertising and promotional programs in addition to public relations activities.

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Curtiss-Wright Corp. Buys Victor Animatograph

Victor Animatograph Corporation, one of the largest manufacturers of 16 mm. motion picture projectors, cameras and allied equipment, has been purchased outright by the Curtiss-Wright Corporation, a leader in the aircraft industry.

Alexander F. Victor, president and founder of the company bearing his name, will continue as director of engineering activities; while executive vice-president Samuel G. Rose will remain with the organization as business administrator. Plant and main offices of Victor, together with personnel, will continue to be maintained at Davenport, Iowa. Deal is strictly an outright purchase of the company; although naturally the latter will have access continually to the counsel of the research and engineering staff of Curtiss-Wright for improvement of the Victor product.

Mr. Victor, the pioneer in designing and perfecting projection equipment specifically for the fields of visual education and non-theatrical entertainment, established the company in 1910 with the aid of financing by Davenport business men. From original start in small quarters and five employees, the corporation steadily grew until today it employs 500 in its large plant. Victor continually pressed for safety film standard, which eventuated in the development of 16 mm. non-inflammable film and the invention, design and sale of the first 16 mm. projector in 1923. Both Mr. Victor and Mr. Rose are enthusiastic over the new ownership of the company by Curtiss-Wright, which pressages even greater progress in the future.

Semi-Annual SMPE Convention in Hollywood October 21-25

Society of Motion Picture Engineers will hold its semi-annual convention in Hollywood at the Roosevelt hotel for five day period of October 21st to 25th. Technical sessions on new equipment and practices in motion picture production are expected to bring out a particularly large group of papers to eventuate in one of the most successful meetings in the history of the organization.

Howard Marx Joins Ampro

Howard Marx, who, prior to recent service in the Navy, was associated in the 35 mm. division of the film industry, has joined Ampro as assistant to the sales manager.

Sievert Back With B&H

R. E. Sievert, after three years' service in the Navy, has resumed his post as western division manager of the Bell & Howell Filmosound Library in Hollywood. Enlisting in 1942, Sievert was assigned to the Bureau of Aeronautics, taking charge of production and training film libraries.

San Francisco Westwood

Talk on "Opticoating of Lenses" by R. C. MacCollister featured the June 28th meeting of Westwood Movie Club of San Francisco, held at St. Francis Community Hall. Film program of the evening included: "Peonies," by Ed Sargent; "Yosemite Falls," by Walter Johnson; "The Pinnacles," by Ray Luck; "What's It at Who'sits," by Luck, and "Coffee and Doughnuts," by Celeste Swanson.

Members Don Campbell and Eric Unmack presided as instructors at a special informative meeting of the club on July 10th, when various phases of movie making will be explained to members. Doc Gobar, as contest chairman, discloses that annual club contest films will be shown for selection on November 29th. There will be awards for both the 8 and 16mm. classes.

New York Eight

July meeting of New York Eight MM. Motion Picture Club was held on evening of the 15th at the Hotel Pennsylvania. Program featured demonstration of the De Jur Eight projector; an exhibition of kodachrome slides taken by Victor Ancona on a Mexican trip; and Dr. Browne's "Calling Dr. Kildare," which was first prize winner in the recent Metropolitan novice contest. Terry Manos, another member, won third place in the Met contest.

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Current Assignments of A. S. C. Members

As this issue of American Cinematographer goes to press, assignments of A. S. C. members as Directors of Photography on current productions shooting in the Hollywood studios are as follows:

Columbia

Rudy Mate, "Down to Earth" (Technicolor), with Rita Hayworth, Larry Parks, Marc Platt, Edward Everett Horton and James Gleason.

Leo Tover, "Dead Reckoning," with Humphrey Bogart, Lizabeth Scott.

George Meehan, Jr., "Ghost Town," with Judy Canova, Allen Jenkins.

Charles Lawton, Jr., "The Return of Monte Cristo" (Edward Small Prod.), with Louis Hayward, Barbara Britton.

Burnett Guffey, "Johnny O'Clock," with Dick Powell, Evelyn Keyes, Ellen Drew.

Joseph Walker, "My Empty Heart," with Rosalind Russell, Melvyn Douglas, Sid Caesar.

Allen Siegler, "Secret of the Whistler," with Richard Dix, Leslie Brooks.

Henry Freulich, "Mr. District Attorney," with Dennis O'Keefe, Marguerite Chapman, Michael O'Shea, Adolphe Menjou.

Eagle-Lion

Clyde DeVinna, "It's a Joke, Son," with Kenny Delmar, Una Merkel, June Lockhart, Constance Dowling.

Jackson Rose, "Born to Speed," with Johnny Sands, Terry Austin.

Hal Roach

John Boyle, "The Fabulous Joe" (Cinecolor), with Walter Abel, Margot Grahame, Marie Wilson.

Metro-Goldwyn-Mayer

Joseph Ruttenberg, "Sacred and Profane," with Greer Garson, Richard Hart, Bob Mitchum, Florence Bates.

Sidney Wagner, "High Barbaree," with Van Johnson, June Allyson.

George Folsey, "The Sacred Heart," with Claudette Colbert, Walter Pidgeon, June Allyson, Robert Sterling.

Robert Surtees, "Ballerina," with Margaret O'Brien, Cyd Charisse, Danny Thomas.

Harry Stradling, "Sea of Grass," with Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Armstrong.

Charles Salerno, "The Arnelo Affair," with John Hodiak, Frances Gifford, George Murphy.

Hal Rosson, "Life's for the Loving," with Gene Kelly, Marie MacDonald, Charles Winninger, Spring Byington.

Charles Schoenbaum, "Summer Holiday" (Technicolor), with Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan, Marilyn Maxwell.

Robert Planck, "It Happened in Brooklyn," with Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante.

Karl Freund, "This Time for Keeps" (Technicolor), with Esther Williams, Lauritz Melchior, Jimmy Durante, Jose Iturbi.

Monogram

L. W. O'Connell, "Sweetheart of Sigma Chi," with Phil Regan, Elyse Knox.

Harry Neumann, "Cisco Kid," with Gilbert Roland, Ramsay Ames.

Paramount

George Barnes, "Emperor Waltz" (Technicolor), with Bing Crosby, Joan Fontaine, Oscar Karlweis, Roland Culver, Lucile Watson, Sig Ruman.

Lionel Lindon, "My Favorite Brunette," with Bob Hope, Dorothy Lamour, Peter Lorre, Charles Dingle, Lon Chaney.

RKO

Milton Krasner, "Katie for Congress," with Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Anna Q. Nilsson, Rose Hobart.

Nick Musuraca, "The Bachelor and the Bobby-Soxer," with Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee.

Roy Hunt, "Trail Street," with Randolph Scott, Robert Ryan, Anne Jeffreys, George (Gabby) Hayes.

Samuel Goldwyn

Gregg Toland, "The Best Years of Our Lives," with Myrna Loy, Fredric March, Dana Andrews, Teresa Wright.

Lee Garmes, "The Secret Life of Walter Mitty" (Technicolor), with Danny Kaye, Virginia Mayor, Fay Bainter, Boris Karloff.

20th Century-Fox

Norbert Brodine, "13 Rue Madeleine," with James Cagney, Annabella.

Joseph La Shelle, "The Late George Apley," with Ronald Colman, Peggy Cummins, Richard Ney.

Arthur Arling, "Homestretch" (Technicolor), with Cornel Wilde, Maureen O'Hara.

Benjamin Kline, "Dangerous Millions" (Sol Wurtzel Prod.), with Kent Taylor, Dona Drake, Tala Birell, Robert Barrat.

Charles Clarke, "Bob, Son of Battle" (Technicolor), with Peggy Ann Garner, Lon McCallister, Edmund Gwenn.

Ernest Palmer, "I Wonder Who's Kissing Her Now" (Technicolor), with June Haver, Mark Stevens, Reginald Gardiner.

United Artists

Johnny Mescall, "Bel Ami" (Loew-Lewin Prod.), with George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson.

Lucien Andriot, "Dishonored Lady" (Mars Films), with Hedy Lamarr, Dennis O'Keefe, John Loder, Morris Carnovsky.

Franz Planer, "The Chase" (Nero Prods.), with Robert Cummings, Michele Morgan, Peter Lorre, Jack Holt.

Paul Ivano, "Strange Bedfellows" (Andrew Stone Prods.), with Eddie Bracken, Priscilla Lane, Allen Jenkins, Tom Conway, Arthur Treacher.

Edward Cronjager, "A Miracle Can Happen" (Bogeaus-Meredith), with Charles Laughton, Henry Hull.

Mack Stengler, "Dangerous Adventure" (Hopalong Cassidy Prod.), with William Boyd, Andy Clyde, Rand Brooks, Betty Alexander.

James Van Trees, "The Fabulous Dorseys" (Embassy Prod.), with Tommy Dorsey, Janet Blair, Paul Whiteman.

Universal

Stanley Cortez, "Smash-Up" (Walter Wanger Prod.), with Susan Hayward, Lee Bowman, Eddie Albert, Marsha Hunt.

(Continued on Page 302)

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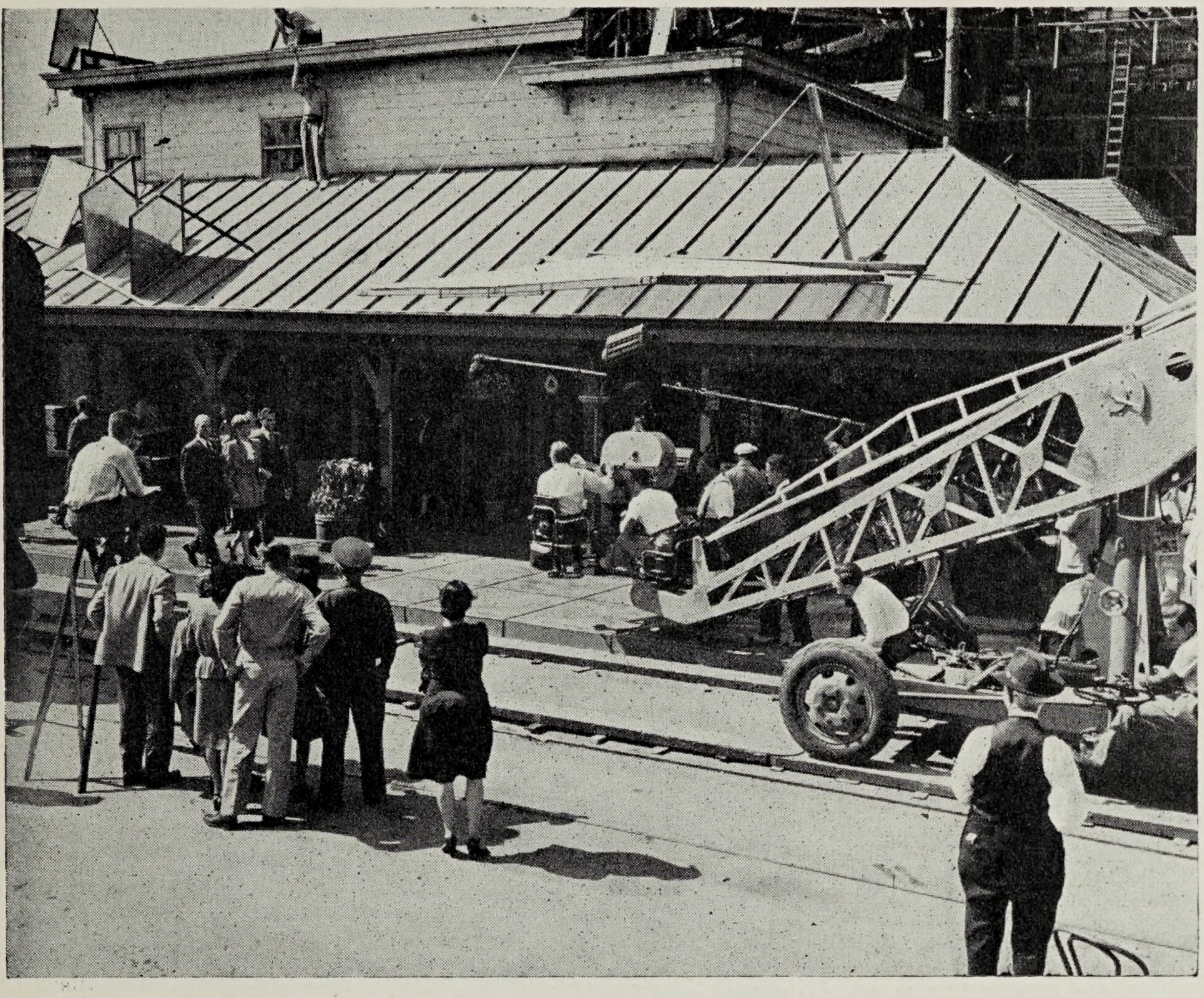

TRAVELLING SHOT with huge boom for camera and crew required for a brief shot made for the Metro-Goldwyn-Mayer production of "Time For Two," with Lucille Ball, John Hodiak and Lloyd Nolan. Karl Freund, A.S.C., Directory of Photography.

Academy Research Council

In an endeavor to secure information from Hollywood studio cinematographers for development of a new camera crane, the Research Council of the Academy of Motion Picture Arts and Sciences has sent out a questionnaire asking for suggested ideas which can be incorporated in design of new lightweight lamp equipment, with latter possibly taking advantage of new metals and other materials that may be available.

Special Research Committee, under chairmanship of Fred Geiger of Paramount studios, has been appointed to follow through on the problem. Among the questions listed for answering are:

What types of lamps do you need which are not available at the present time?

Should separate lamps be designed for use in color and black-and-white, or should a universal type lamp be designed for use in both?

For black-and-white, should the committee consider projected light or a spot light similar to the Solar Spot, or a general light or fill-in light similar to the side light?

For color, should the committee consider a hi-intensity projected spot light or a general light similar to the Du-Arc?

What do' you consider the maximum weight for such lamp or lamps?

What amount of light over what area at what distance do you consider necessary?

Do you believe the lamp should be designed for mounting on the camera?

Do you believe the lamp should be designed for use on the camera crane?

Television Airchecks Via Cameras

Television broadcasts will be airchecked by 16mm. motion picture cameras for the benefit of sponsors and advertising agencies, according to present plans of Telefilm Studios, Hollywood. Latter firm is constructing special camera and apparatus to film television shows when latter become generally sponsored by advertisers.

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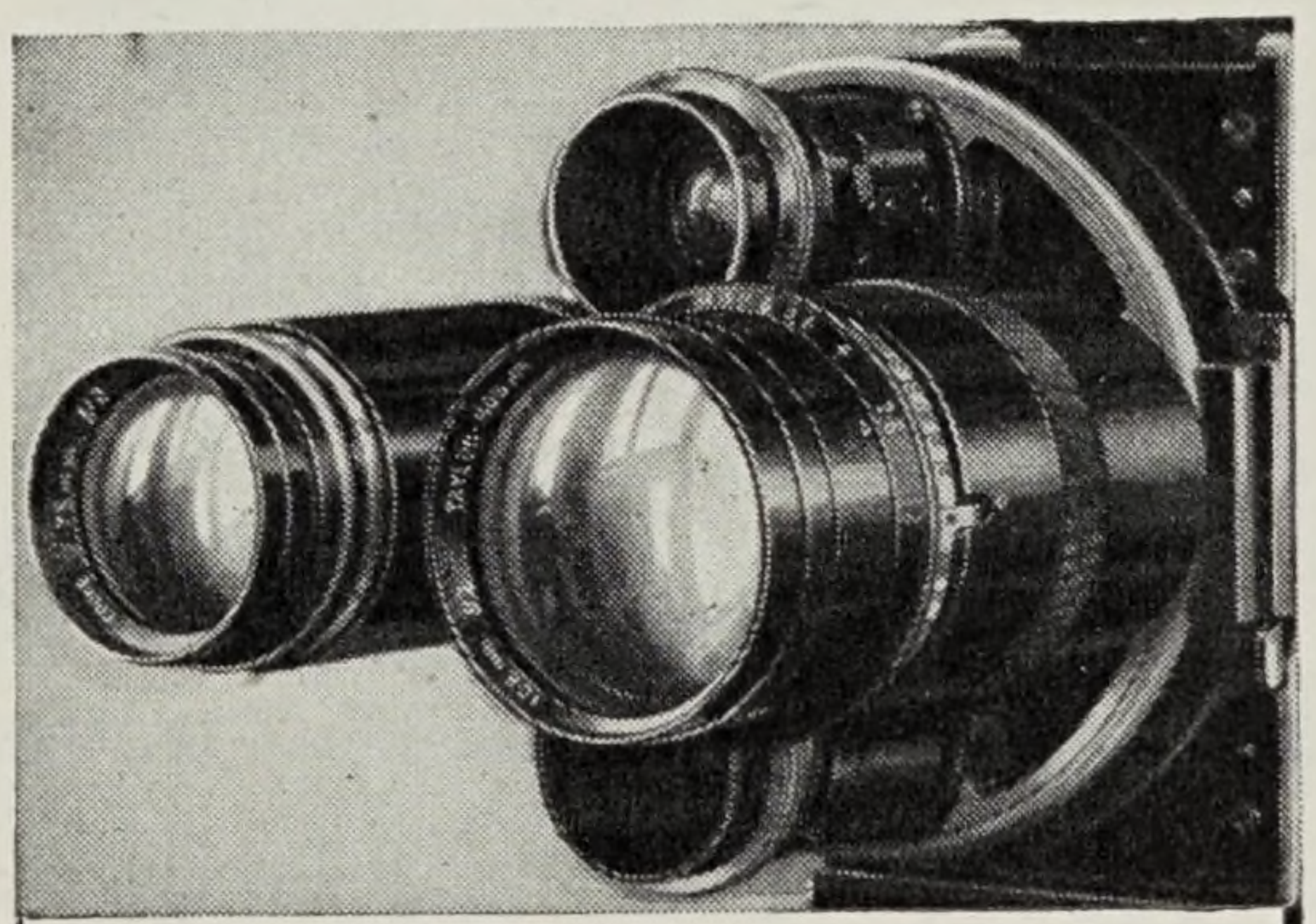

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Survey of 16mm Field

Statistics regarding the number of 16mm. projectors in use for educational and entertainment purposes, their geographical distribution and the types of audiences that view them, are sought in a survey to be undertaken by the Motion Picture Association of America. The survey will be helpful to dealers in planning future sales promotion and advertising.

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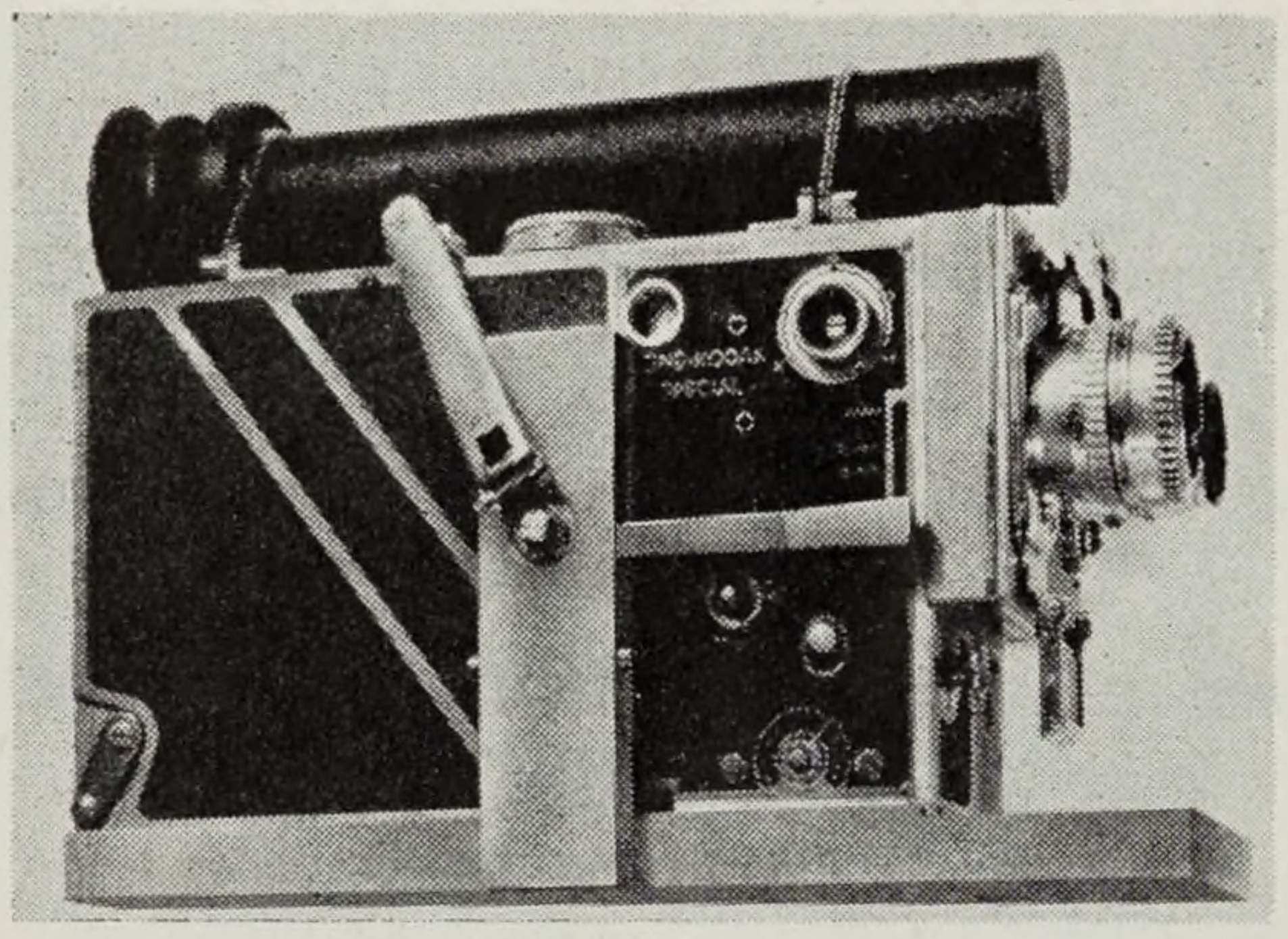

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Current Assignments

(Continued from Page 300)

Russell Harlan, "Ramrod" (Enterprise Prod.), with Joel McCrea, Veronica Lake, Donald Crisp.

Joseph Valentine, "Magnificent Doll" (Skirball Manning Prod.), with Ginger Rogers, David Niven, Burgess Meredith.

Tony Gaudio, "Swell Guy" (Mark Hellinger Prod.), with Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan.

Virgil Miller, "Vigilantes Return" (Cinecolor), with Jon Hall, Margaret Lindsay, Andy Devine.

Russell Metty, "Arch of Triumph" (Enterprise Prod.), with Ingrid Bergman, Charles Boyer, Louis Calhern, Michael Chekhov, J. Edward Bromberg.

Warners

Peverell Marley and William V. Skall, "Life With Father" (Technicolor), with Irene Dunne, William Powell, Elizabeth Taylor, Edmund Gwenn, ZaSu Pitts.

Ernest Haller, "Deception," with Bette Davis, Paul Henreid, Claude Rains.

Sid Hickox, "Possessed," Joan Crawford, Van Heflin, Raymond Massey.

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on the 20th Anniversary of the presentation, August 6, 1926, at the Warner Theater, New York, of the first synchronized-record sound motion picture, "Don Juan."

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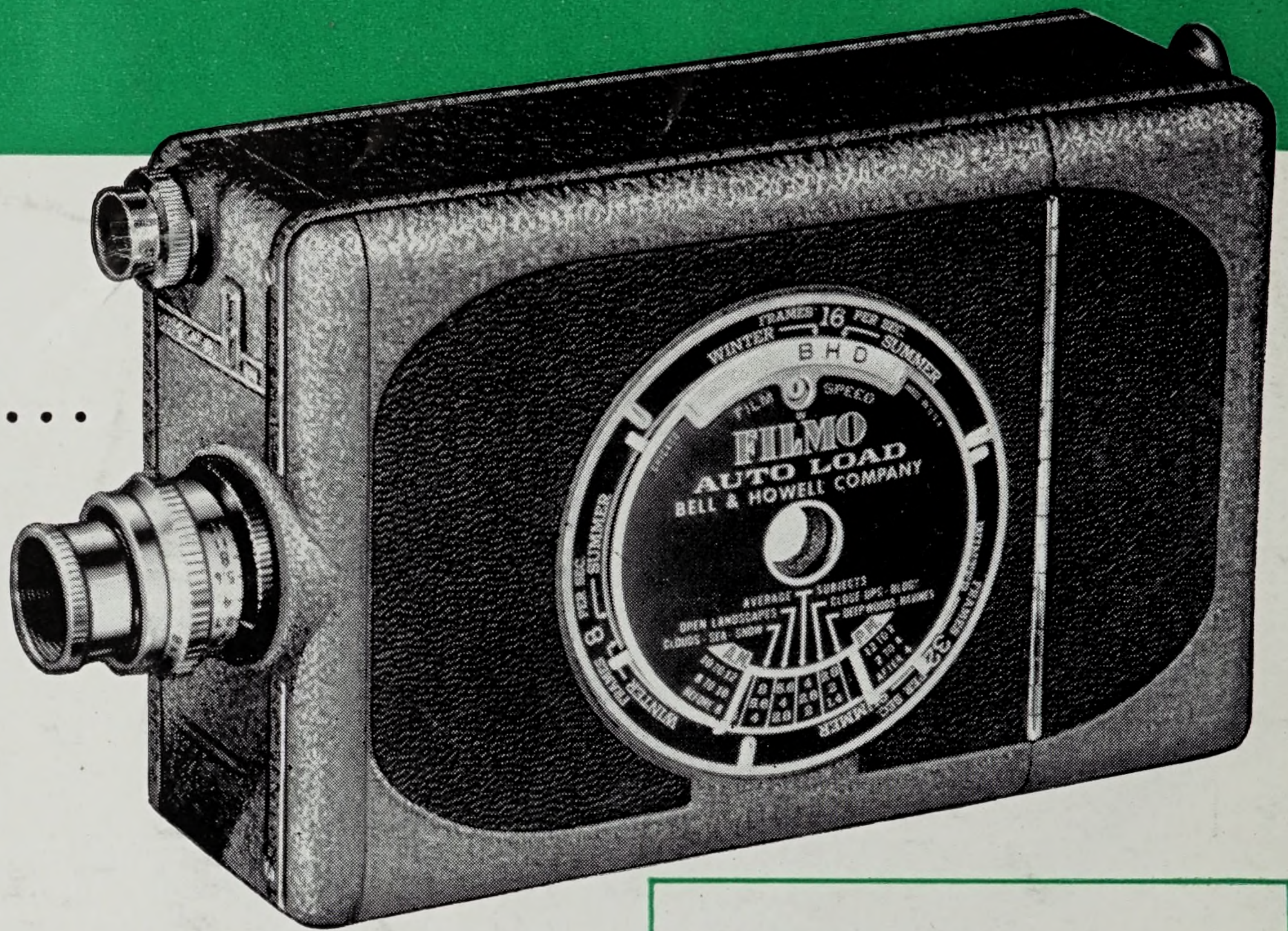

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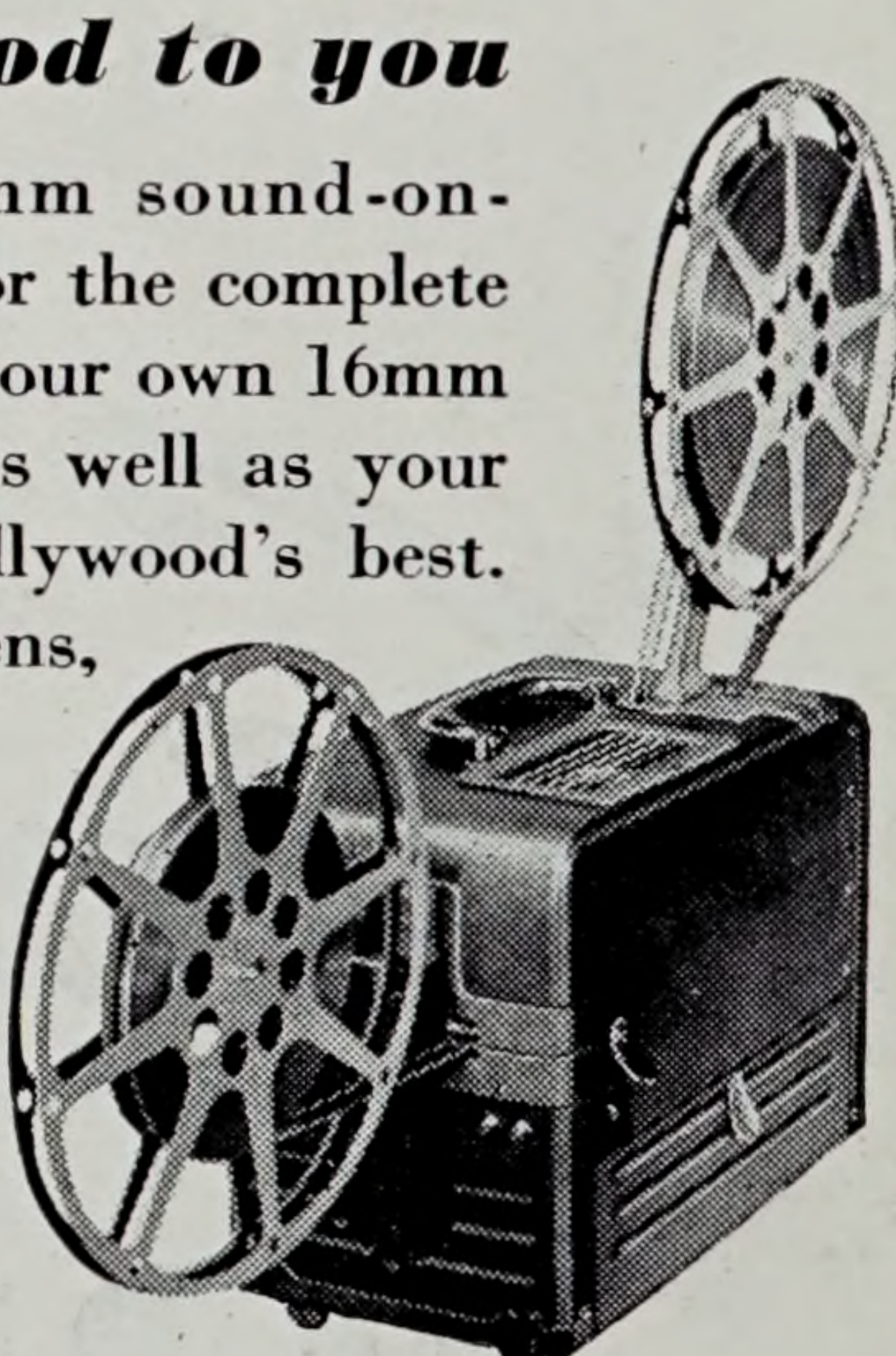

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